

# AIRTEL

*Digest*

MAY 15, 1953

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## LETTERS

### Raves for The Reflective Eye

To the Editor:

I salute your writer, Otis Gage! It is refreshing to read an article on art these days, written by some one who is neither angry nor confused. "The Reflective Eye" by Mr. Gage in the April 15 ART DIGEST contains the essence of what contemporary humanists would like to convey.

Of late there has been much pamphleteering. In times of chaos there is real need for healthy protest and constructive reevaluation. Artists sincerely concerned with the humanistic approach, however, must realize that "reality" is not a static concept. Man's scientific research need not be condemned as totally evil, nor need the concern for his soul necessitate a return to the ideals of the Renaissance. Surely humanism in our day can be less primitive and less partisan.

Can Mr. Gage be persuaded to write more often for ART DIGEST?

PEPPINO MANGRAVITE  
New York, N. Y.

To the Editor:

... May I say that the page by Mr. Otis Gage, under the title "The Reflective Eye," is some of the finest thinking on contemporary art I have read in years. Its direct and incisive explanation of some of the motivations which make for the confusion and ineptness in contemporary painting shows, in my opinion, some profound thinking. . . .

PETER POLLACK  
Chicago, Ill.

### More Ado About "The Woman"

To the Editor:

Willem DeKooning has discovered *Das Ewige Weibliche*; the critics have discovered Bill discovering; and the painters have discovered a literary theme. Why all the excitement?

Sidney Geist, in his review of the exhibition, [ART DIGEST, Apr. 1] states that DeKooning may have been wreaking vengeance on the muse of painting. Right. But maybe it isn't even the muse, who is after all a female, but only painting itself—and, perhaps, the people involved in it. Maybe DeKooning is expressing a deep, collective anxiety: that painting these days is somehow inadequate. Maybe he feels that only a burst of passion—any feeling, negative or positive—can save us.

The critics are out in the arena. They have been goaded into action. A field day for them, these six paintings on a single theme, all littered with evidence of mortal struggle. Since there can be no final analysis (*chacun à son gout*—some like them hot, some like them cold) but only conjecture, works like these open limitless possibilities for the verbal.

And the painters: why are they galvanized, stunned, surprised, engaged, disturbed (a number of recorded reactions)? Can it be that the subject, as old and rich as the world itself, has reasserted itself? Have we been starved?

RANDALL MARTIN  
New York, N. Y.

### Postscript: Museum Rejoinders

To the Editor:

We were very glad you mentioned the various ways in which the Museum of Modern Art views new works of art in your excellent April 15 editorial "Postscript to a Young Artist." However, we do want to correct one statement that may be misleading to artists living out of town. We do not wish artists to ship their paintings or sculptures to the museum

May 15, 1953



Mark Tobey's *The Quiet One*, an oil on cardboard measuring 44" x 28", is a new accession of the Toledo Museum of Art. It was purchased from the artist's dealer, Marion Willard. Dated 1950, this black and white painting is a curious departure from Tobey's recent work. For other Toledo Museum accessions, see page 21.

# ART Digest

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## STAFF

Editor: BELLE KRASNE

Associate Editors:

DORE ASHTON  
HUBERT CREHAN

Contributing Editor:  
JAMES FITZSIMMONS

Contributors:

MARGARET BREUNING  
SIDNEY GEIST  
PAUL BRACH  
RALPH MAYER  
RALPH PEARSON

Correspondents:

Boston: PATRICK MORGAN  
Chicago: ALLEN S. WELLER  
Philadelphia: SAM FEINSTEIN  
San Francisco: LAWRENCE FERLING  
London: WILLIAM GAUNT  
Paris: MICHEL SEUPHOR

Art Director: ALVIN LUSTIG

Advertising: H. GEORGE BURNLEY

Circulation: ELSA G. SCHMAUS

General Manager: RUSSELL L. DOYLE

Publisher: MRS. PEYTON BOSWELL

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## PHILADELPHIA

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Oils

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without a specific request from us because we feel to do so would place an unnecessary burden of time and expense on the artist. Instead we suggest they send us photographs or snapshots of their work.

As you point out, Andrew C. Ritchie, director of the Department of Painting and Sculpture, makes several talent-scouting trips a year to various parts of the country, and as these trips are scheduled in advance, most museums can help local artists bring their work to his attention. The works of art which we view by appointment on Tuesdays are by local artists who can more easily bring examples of their work in to the museum.

BETTY CHAMBERLAIN  
Publicity Director  
Museum of Modern Art  
New York, N. Y.

To the Editor:

... In looking through your editorial [ART DIGEST, April 15] I saw the paragraphs regarding the hospitality of museum directors to the work of young artists. Perhaps you are unaware of what the Solomon R. Guggenheim Museum undertakes in this direction. All artists who are interested are encouraged to send in work to us, just as they are to other museums in the city. . . .

JAMES JOHNSON SWEENEY, Director  
The Solomon R. Guggenheim Museum  
New York, N. Y.

To the Editor:

Since, prior to its publication, The Downtown Gallery was not appraised of Wallace Reiss' letter to the ART DIGEST, for the sake of the record and for the sake of the artists who have a sense of responsibility and integrity, I am sending you for publication in the forthcoming issue a copy of my letter addressed to Wallace Reiss four months ago—on January 14, 1953.

### Downtown Vs. Reiss: For the Record

Dear Mr. Reiss:

When I returned from my vacation I found your letter, which I put aside for second consideration.

To say the least, I was quite shocked with the attitude expressed. Having been in this field 26 years, and having dealt with artists, old and young, I must say that this is a completely new experience for me.

With the exception of a few galleries in the United States, artists have to pay for the privilege of exhibiting their pictures either singly or in groups. They are obliged to expend large sums of money for packing and shipping to exhibitions—national in scope or regional—in the hope of being accepted. They are delighted if their names are mentioned in a local newspaper, and are overwhelmed when their names appear in a national publication.

While this may be considered a sorry state of affairs, the number of artists in ratio to exhibiting facilities is quite tremendous.

In organizing the Ground Floor gallery, we removed from the premises the only well-paying department—American Folk Art. We did this in the hope of helping living American art and artists. As you have reason to know, the response to the Ground Floor room is most gratifying, justifying our hopes. A number of the paintings were sold (many at discounts, of course, to start the ball rolling) followed by artists' inclusion in major museum exhibitions, prize awards, and fellowships. All this is due, not only to the quality of the work shown, but—and I can say this with all due modesty—to the sponsorship of the Downtown Gallery, which provided for the young artists the best audience in American art galleries, including every museum director, experienced and new collectors, and the largest general public—who, with few exceptions, are predisposed to accept the exhibitors. While this

factor alone is considered a vital asset by everyone associated with the gallery, in the case of the Ground Floor room we risked, too, not only the large overhead, but also advance payments.

You were among those fortunate enough to receive above the \$1,000 guarantee, \$560 at the end of the contract year. For your information, any established major artist will gladly sell a picture outright for 50% of the selling price; thus you may consider your income equivalent to \$3,120 in sales for the first year of your exhibiting life. And, again, for your information, this is a record.

Beyond this, we gave you an advance of \$500 on September 13.

When I wrote you that we had no pictures, I meant exactly what I said. Since we had agreed to buy paintings, we should have in our possession enough pictures from which to choose the amount of \$500 net. If you will look over your records you will find that this is not so. Remember also that we did not guarantee to buy any and every picture that the artist sends us. We do have the privilege of a choice, and while our judgment may not correspond with yours, I still maintain that we have that privilege. Consequently, I had the temerity to state that I was not as enthusiastic about the California group, and, therefore, could not buy those pictures outright. . . .

It would be very nice if we were in a position to just advance money to artists for an indefinite period so that they could have the privilege of experimenting and retaining their pictures for a period of a year or more, but this ideal situation does not and cannot exist.

If you prefer not to send any more pictures, and feel that the contract is in any way obstructing your progress, please feel free to ask for a release. Unless the artist honestly feels that this arrangement is to his advantage, we certainly have no desire to continue it. After all, there are a tremendous number of talented artists and relatively few galleries, so that it is not necessary to feel that you must continue the contract to help us out. . . .

EDITH GREGOR HALPERT, Director  
The Downtown Gallery  
New York, N. Y.

### Artist-Critic Exchange

To the Editor:

The review of my work at the A. C. A. Gallery by your critic [ART DIGEST, April 15] . . . seemed to start out as an honest evaluation of my painting. It ended trivially when [your critic] appeared suddenly to assume the role of false prophet of my doom, twisting the basic meaning of my words (which were quoted in the catalogue of my exhibition) in what looked like a pedantic effort to prove that I am a minnow of a painter. Perhaps this was not intended. In any event, [he] might do well to contemplate words of whale of great magnitude, Confucius, who say: "No whale is too large to be caught by honesty and modesty. Even thimble can scoop up many rarest of pearls."

PHILIP EVERGOOD  
Southbury Connecticut

To the Editor:

Mr. Evergood seems to prefer thimbles and pearls to cups and minnows, but to catch whales (or human beings) one needs, beyond honesty and modesty, a larger and a deeper craft. The great humanists (Daumier and Rembrandt, for example), expand the meaning of their themes through the total structure of their paintings, not merely by means of the figures appearing in them. Mr. Evergood, to my mind, has not achieved this larger significance in his later pictures. His words were quoted verbatim out of sympathy for his aims; it is his means which are being questioned.

SAM FEINSTEIN  
New York, N. Y.

The Art Digest



## WHO'S NEWS

Associate director of the Institute of Contemporary Art in Boston, **Frederick S. Wight**, will resign that position June 1 to accept a professorship at the University of California at Los Angeles. Beginning September 1, he will serve as director of the university's art galleries. He will not sever connections with the Institute in Boston, but will continue his association there as education advisor and contributor to the exhibition and publication program. Starting in October he will act as Los Angeles correspondent for ART DIGEST.

Internationally known French architect, **Charles LeCorbusier**, one of the principal designers of the United Nations headquarters, has been elected an honorary associate of the National Institute of Arts and Letters. As such, his achievements are recognized by the institute, membership in which is open to Americans. Only 25 other foreign artists have been similarly honored.

**John Ferren**, abstract painter whose "profile" appeared in the February 15 issue of ART DIGEST, will teach during the summer session at University of California at Los Angeles.

At Southern California's Claremont Graduate School summer session **Fletcher Martin** will teach two new courses in figure painting and painting composition and design.

A research grant has been awarded to **Ferdinand Warren** by the University Center in Georgia to do "Research and Creative Work in the Technique of Encaustic Painting."

Beginning September 1, **Mitchell A. Wilder** will become vice-president and director of presentation at Colonial Williamsburg. Since 1945 he has been director of the Colorado Springs Fine Arts Center.

**Leonard D. White**, faculty member of the University of Illinois' Chicago undergraduate division, has been appointed by the university as its representative to work with the Chicago Plan Commission in selecting a site for the proposed University of Illinois in Chicago.

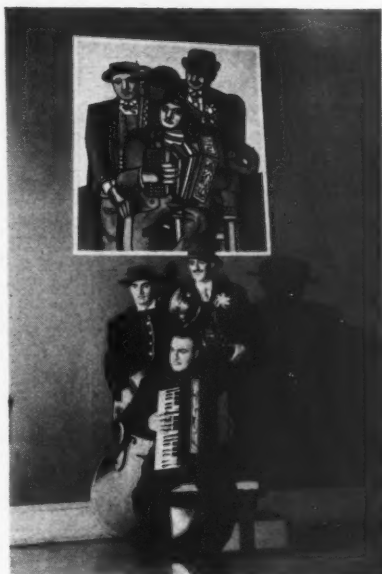
**Daniel Schwartzman** was elected president of the Architectural League of New York at its recent annual meeting.

At the annual election of the New York Society of Women Artists the following were made officers: **Bena Frank Mayer**, president; **Ruth Lewis**, vice-president; **Ethel L. Smul**, treasurer; **Eugenie Zundel**, corresponding secretary, and **Livia Cinquegrana**, recording secretary. Directors elected are: **Frances Avery**, **Dorothy L. Feigin**, **Sybil Kennedy**, **Ellen Key-Oberg**, **Lily Shir**, **Margaret Huntington** and **Ethel Katz** were made honorary directors.

Three recipients of 1953 John Hay Whitney Foundation Opportunity Fellowships, which range from \$1,000 to \$3,000, have just been announced. **Dale Gordon Joe**, Berkeley, Calif., will use his fellowship to do work on calligraphy in painting. (Gordon won two purchase awards at the 1952 San Francisco Art Association annual.) **James Chan Leong**,

San Francisco, Calif., will pursue a master of fine arts degree at the California College of Arts and Crafts (Leong plans to make a 22-painting mural as his project for the MFA). **George Morrison**, Grand Morais, Minn., will study the Northern Minnesota Chippewa Indian Culture (Morrison, a member of the Chippewa tribe, is currently in Southern France painting on a Fulbright Fellowship). The Whitney awards are granted to talented young persons who have been prevented by race, cultural background, economic status or region of residence from fully developing their potentialities.

Sculptor **John Rood** has recently joined the New Gallery in New York.



*Nature imitated art on opening night of the Léger retrospective at the Art Institute of Chicago. Guests were greeted by Pete Pollack's three musicians stationed directly under Léger's Three Musicians. (Pollack is public relations director of the institute.) The April 15 ART DIGEST reproduced the Léger painting as a frontispiece to illustrate a review of the exhibition.*

Newly elected officers in the Society of Washington Artists (D.C.) are **Robert E. Willis**, president; **Hazel Van Natter**, vice-president; **Joyce Field**, secretary and publicity director; **Lila O. Asher**, treasurer, and **Mary Ruth Snow**, **Jane Love**, **Omar R. Carrington**, **John Chapman Lewis**, board members.

### Everett Shinn

Everett Shinn, last survivor of the "Eight Men of Rebellion," who was in ill health the past two years, died May 3 at the New York Hospital. He was 79.

A man of many parts (see ART DIGEST, Nov. 15, 1952, for an interview with Shinn covering his versatile career), Shinn will be remembered for his role in the "Eight," or the "Ashcan" school as it is sometimes called. The artists in this group (it included Shinn, Luks, Prendergast, Henri, Lawson, Davies, Sloan and Glackens) banded together

around the turn of the century. Instead of painting "idealized cherubic-looking bootblacks," these artists declared that they painted only "bootblacks as they are." In 1908, at the Macbeth Gallery, they staged a show that marked the beginning of modern art in the U.S., and they were responsible for the famous 1913 Armory show, an event which was a complete vindication of their rebelliousness against conservative and overrefined art of the period. But paradoxically, by introducing the brilliant new European styles to America for the first time, the show held at the Armory cast the style of the "Eight" into the shade.

Shinn was born into a Quaker family in Woodstown, N. Y. His early training as an artist was in Philadelphia art schools. About 1900 he settled in New York and began a career as illustrator for newspapers and magazines. He had his first painting exhibition in 1900. From the beginning his subject matter was the city: the streets, the women, the theater of Paris and New York. His paintings hang in many museums.

In 1935, Shinn was elected an associate of the National Academy of Design; in 1943 he became a full academician, and in 1951 he became a member of the American Academy of Arts and Letters and a council member of the National Academy.

### Moise Kisling

Moise Kisling, Polish artist who spent most of his life in Paris, died April 30 at his residence on the Riviera.

Famous for his statuesque portraits of women, Kisling became the friend of Jean Cocteau, Max Jacob, Picasso, and Modigliani after his arrival in Montparnasse at the age of 19. He came to Paris from Cracow, Poland, the city of his birth, where he received his first art training.

At the outbreak of World War II, Kisling was in the U.S. and remained here until 1951, when he returned to Paris to present a retrospective exhibition of his work. Finding his former friends no longer in Paris, he established a home on the Riviera.

### John Marshall Phillips

John Marshall Phillips, director of the Yale University Art Gallery and internationally known art authority, died suddenly May 8 in New York at the age of 48. Besides directing the Yale gallery, Phillips was curator of Yale's Mabel Brady Garvan collection of early Americana, and instructor in a course on American art that emphasized early American silver.

During World War II he made a reputation for his detective work on art forgeries: he played a part in exposing Hans van Meergeren's fake Dutch old masters.

Phillips was born in Kennett Square, Pa. He received his education at the University of Pennsylvania. He was a member of the Yale faculty since 1931; in 1941 he was named acting director of the Yale gallery, and in 1948 he became director.

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## THE REFLECTIVE EYE

by Otis Gage

### Amateur Hour

The mantle of criticism, which I wear proudly on the job, is made of a cloth woven, as everyone knows, of a mixed thread of remorse and regret, pride and prejudice, envy and invidiousness. It is lined with pretension and ornamented with an erudite jargon. Impossible to sanforize, it shrinks in the heavy rains of 57th Street; I make a forbidding picture as I descend upon a gallery, clutching my pad and pencil.

What no one knows is that woven into the narrow collar are a few threads of love that remind me of human mortality and fallibility, and of the need for justice and gentleness.

It was the collar that reminded me, as I was about to enter the Associated American Artists galleries to see the exhibition of amateur art sponsored by Art News, that I was far from being the proper critic of this event: only an amateur critic could do justice to an amateur artist. So I stopped a pretty girl who was passing and asked her if she cared to see an exhibition of painting. She did, and we made our way to the gallery, she in a spring frock of innocence and I in my itchy cape of experience.

Her first remarks were simply "Oh, gee" and "Oh, my," but, like your professional critic, she soon warmed up. "There are an awful lot of chairs in that room," she said of a painting of an awful lot of chairs done by a housewife. Noticing that many of the paintings were labeled as the work of housewives, my friend asked, "Is this a special show for housewives?"

"No," I replied, "here's a painting by a patent attorney, and here's another by a doctor."

"Don't you think it strange," she asked of the patent attorney's picture, "that after all these abstract forms, there should be this real American flag on top?" I did. (I report these last remarks of hers to show how the language of the higher criticism is spreading to all areas of society.)

So we progressed around the room. She was flabbergasted by a painting titled *Interior with Checks* that depicted a checkbook on a checked tablecloth. When she liked something, she said, "Don't you think that's kind of nice?" or, "That's a nice drawing," in much simpler fashion than us professional critics.

After a while her brow wrinkled. "I don't understand the point of view of so many of these painters. What are all these checkbooks, calendars, clocks, mailboxes? What is this—social painting?" I said that I thought we were looking at the most social of painting.

While examining an elaborately detailed picture, my amateur critic exclaimed, "This picture has such a lyrical title; then see how terribly all these little things have been painted. It's like looking at madness. These are the things that make you wonder."

"Wonder what?"

"Why they should want to paint at all. Why they should paint so diligently and so badly. Haven't these people ever seen a good painting?" she asked.

I said that I thought, from internal evidence of the picture we were discussing, that its author had seen good works of art.

"Well," she said, "some of these people may have been exposed to real painting, but not in the way artists are."

We sat down to rest and I explained that this was an exhibition of amateur painting and that I was interested in having the opinion of an intelligent layman.

My friend took the matter very seriously, and, while smoking her cigarette and glancing around the room, said, "These people either paint very badly, or else, when they attempt something better out of an awareness of good art, they merely torture some technique. I think it's wrong to give dignity to such bad things; it's unfair. It's a shame to take up space for them when so many serious artists need to be shown. I think that exhibiting these things makes these people feel important, confuses the issues, and spoils the fun they have in painting."

"I didn't know," she said finally, "that these were amateurs. Many times, as we were walking around, I wanted to laugh but I restrained myself, thinking I had to take all this seriously. After all, it's easy to laugh and hard to paint."

My collar was bothering me.

As this exhibition closes, on May 16, a mammoth amateur show will open at the 69th Regiment Armory in N. Y. on the 40th anniversary of the famous Armory Show which was held in the same place. According to the sponsors, "the same armory will be the scene of a second sensational art show."

This affair is a bitter travesty staged by merchants and supported by a number of artists. It will be played on another level, too: whereas the first Armory Show was attacked by the press of the day, this "First National Amateur Art Festival" will be accepted good-naturedly by the press and without a dissenting word.

The Armory Show was a major event in the intellectual life of America, a turning-point in the modern art movement. It gave the U. S. its first chance to see a body of work by Cézanne, Van Gogh, Redon, Gauguin, Brancusi, Picabia, Delaunay, Villon, Matisse and a painter listed in the catalogue as Paul Picasso.

It is shameless that the sponsors of the present show draw on the memory of the Armory Show of 1913. The democratization of culture could not be signalized more appropriately.

The same sponsors define an amateur artist as "anyone whose chief source of income is not derived from his art work." In a world where money is the measure of all things, Van Gogh becomes the archetype of the amateur. But he was neither an amateur nor a professional—he was an artist. His life provides a definition of the artist as anyone whose chief reason for living is art.

The Art Digest



# The Language of Reaction: THEY

During the past few months, there has been a significant increase in the literature of reaction to art. Diatribes against alleged cultural menaces have appeared in a slick national magazine, in various newspapers, in the columns of periodicals, in privately published pamphlets, and, of course, in the Congressional Record. Though the reasons for this sudden outcropping could be analyzed, we prefer to address ourselves to a more specific topic: the sinister language of reaction. For there is a language that is often confusing, ambiguous, inconsistent, inane, absurd, nonsensical and paradoxical, one that rings in the ears like the language of totalitarianism.

In subsequent issues, we plan to discuss the weasel-word jargon that has been used in connection with some recent attacks on contemporary art. We will comment on published statements about the proposed destruction of two series of murals: the Anton Refregier panels in San Francisco's Rincon Annex Post Office, and the Leon Kroll works in the Indiana Statehouse Senate. We will analyze "Reality," a new quarterly which is endorsed by 48 artists whose avowed purposes are "to further reality in American art" and "to protect American art from the smothering extremes of the abstract and non-objective schools" because they themselves "believe that art cannot become the property of an esoteric cult." We will also deal with "The Animal Stalks," an exposé of "The Modern Movement" issued in pamphlet form by Dale Nichols, artist and former art editor of the Encyclopedia Britannica, and with a recently published book by Clarence Canning Allen, "Are You Fed Up With Modern Art?"

Meanwhile, we turn our attention to an article which appeared in the April issue of House Beautiful, a slick home furnishings magazine with a large national circulation. Signed by the magazine's editor, Elizabeth Gordon, the article in question is titled "The Threat to the Next America." In it, the author launches an attack on the Bauhaus and International Style, whose influence, she maintains, is responsible for "a sort of 'cult of austerity' in American life."

House Beautiful's editor comments: "They are a self-chosen elite who are trying to tell us what we should like and how we should live."

(On the cover of House Beautiful's April number, in large type, the theme of the issue is set forth: "How you will live in the next America." Not "How will you live?," nor "How you may live." Not "the new America" or "the America of the future," but simply "the next America." Meaning what?)

"They . . . are trying to tell us." THEY, of course, are never identified, yet THEY would seem to be nefarious, omnipotent, ubiquitous. "Here is the story," Miss Gordon writes, "in its bluntest terms."

"There is a well-established movement, in modern architecture, decorating, and furnishings, which is promoting the mystical idea that 'less is more.' Year after year, this idea has been hammered home by some museums, some professional magazines for architects and decorators, some architectural schools, and some designers." Without indicating who, how, or when, Miss Gordon then itemizes all the things

that THEY are trying to do: "They are promoting unlivability," "They are praising designs that are unscientific, irrational and uneconomical," "They are trying to convince you that you can appreciate beauty only if you suffer," etc.

On the pages that precede Miss Gordon's article, there are a number of prominent headings and statements: "Study the pages of this issue and future issues of 1953 for House Beautiful's charting of your way to the Next America"; "The social significance of a pretty dish towel"; "Already visible in the work of John Yeon [an architect featured in the issue] is the great art of tomorrow's architecture." Yet from a Glass House Beautiful's editor: "Though it is incredible, some people are taking such nonsense seriously. They take it seriously because this propaganda comes from highly placed individuals and highly respected institutions. Therein lies the danger."

"For if we can be sold on accepting dictators in matters of taste and how our homes are to be ordered, our minds are certainly well prepared to accept dictators in other departments of life."

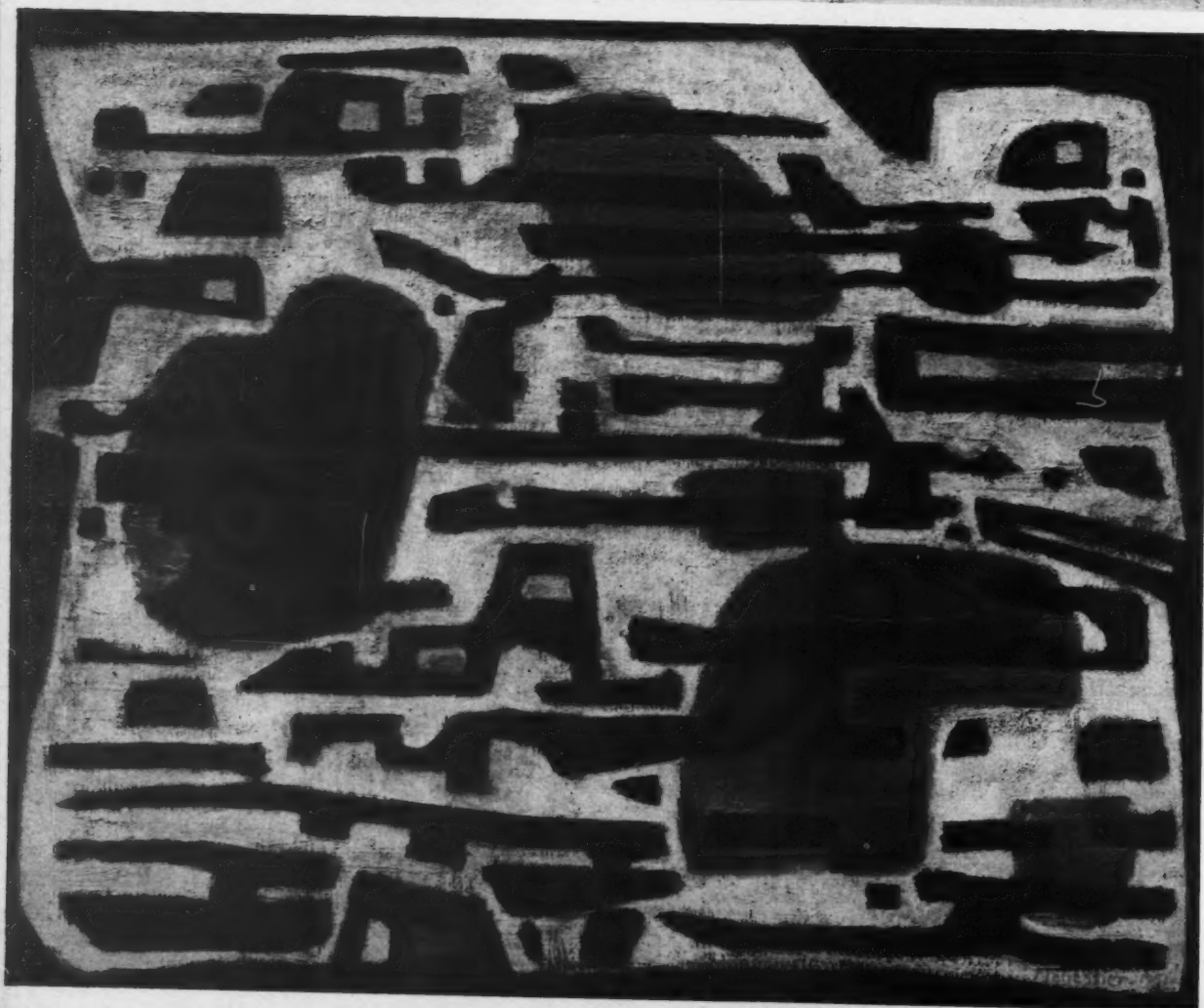
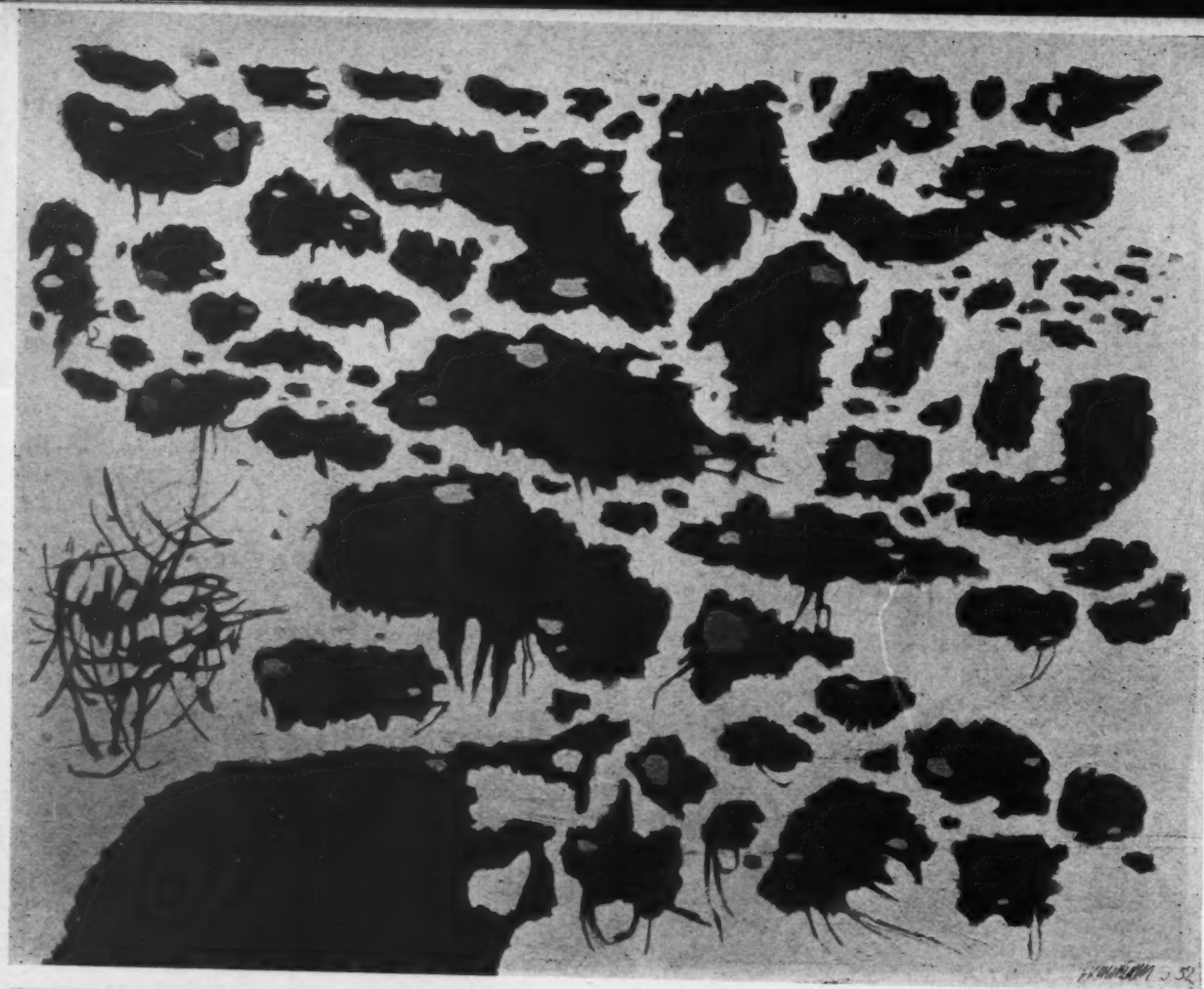
"Break people's confidence in reason and their own common sense and they are on the way to attaching themselves to a leader, a mass movement, or any sort of authority beyond themselves. Nothing better explains periods of mass hysteria or various forms of social idiocy than the collapse of reason, the often deliberate result of an attack on people's self-confidence."

To avoid this contingency, Miss Gordon maintains, people must "recover their senses." And she adds: "This rediscovery leads individuals to their own declaration of independence against the frauds, the over-publicized phonies, the bullying tactics of the self-chosen elite who would dictate not only taste but a whole way of life."

Ostensibly, the editor of House Beautiful is arguing for free choice and common sense. Yet her argument is stated in the ambiguous language of reaction. She finds it necessary to attack; but can we have freedom for some at the expense of freedom for others? She predicates either/or alternatives; but do the alternatives boil down to a choice between forms of dictation, and is she trying to impose the House Beautiful way in place of a way which is not congenial to House Beautiful? She charges THEM with subverting the consumer's taste and doesn't bring evidence to support her charges; but since when have Americans lost control of their purse strings?

Guarantees of freedom have their logical consequences. If we allow others freedom of choice, can we respect their choice only if it coincides with our own? And if we choose whatever we like best, what is to stop us from liking what THEY tell us is good? For free choice can mean the freedom to assert one's own taste without reference to any authorities, but it can also mean the freedom to choose between authorities. It would be as ill-considered to do away with all authorities because we fear dictation, as it would be to do away with freedom of choice because each of us has enough common sense to recognize his personal limitations.





## Accessions: Pittsburgh and Elsewhere

Adopting a plan which was introduced about 15 years ago by the Albright Art Gallery in Buffalo, and which has since been taken up by a number of museums throughout this country, the Carnegie in Pittsburgh has just opened a new gallery of contemporary art, separate from its permanent collection. This gallery, according to Gordon Bailey Washburn, director of Carnegie's fine arts department, will give the institute an "opportunity to buy contemporary works with the same freedom as the private collector, leaving it in a position to correct mistakes and gradually to perfect its collection."

(Almost in contrast to the general museums which are revising their accession policy for greater flexibility, the Museum of Modern Art in New York, which has not had a permanent collection since it opened in 1929, recently announced its intention to start a fixed collection of modern master works from its acquisitions. For a full account of this major change in policy see ART DIGEST's March 1 issue.)

Behind the Carnegie's plan, according to Washburn, lies the desire to offer museum visitors "a lively and unconfined collection of current art without crystallizing it by any precipitous claims of permanency." The Carnegie recognizes that "contemporary art needs to be seen and studied over a longer period of time than temporary exhibitions allow. Such work, which is sometimes startling at first, needs to be lived with and pondered over before we are capable of judging its permanent worth. In the meantime, the visiting public is offered ample opportunity to become intimately acquainted with the current trends in art and to study individual examples of the best that is being created in our time."

Seven purchases from the 1952 Pittsburgh International, together with several recent gifts, make up the nucleus of the collection now being shown at the new gallery of contemporary art at Carnegie Institute. The purchases were: Jean Bazaine's *Dawn*, Alfred Manessier's *Games in the Snow* and Jacques Villon's *Portrait of the Artist* (French); Leonardo Cremonini's *The Slaughterhouse* and Mario Sironi's *Fragments of Music* (Italian); Fritz Winter's *Elevation* (German), and Samuel Rosenberg's *Time Echoes* (U.S.).

BAUMEISTER: Growing (above); MANESSIER: *Games in the Snow* (below).

May 15, 1953



PARR: *Façade*. National Academy Ranger Fund Purchase. (See page 21)

Two other paintings from the 1952 International in the new Carnegie gallery are the gifts of Pittsburgh collector G. David Thompson: Antonio Corpora's *The Great Sailing Vessel* (Italian), and Marc Mendelson's *Deadly Nightshade* (Belgian). (Thompson added to his gift a Dove and a Metzinger.) Another painting from the International, Fausto Pirandello's *Nude* (Italian), has been presented to the institute by Mrs. James H. Beal.

Purchases made at Carnegie were on the recommendation of Gordon Bailey Washburn, director of the fine arts committee.

The Albright Art Gallery in Buffalo, after which the new contemporary art gallery at Carnegie was modeled, has also added to its collection nine purchases from the 1952 Pittsburgh International: Bruno Cassinari's *The Black Fish*, Leonardo Cremonini's *Boat on the Beach* and Mario Sironi's *Composition* (Italian); Heinz Troke's *Between Clouds and Crystals* and Willi Baumeister's *Growing* (German); Raoul Ubac's *Still-Life* (French); Antoine Mortier's *Variation* (Belgian); Antonio Tapies (Puig), *Constructions of Shah Abbas* (Spanish), and Piet Ouborg's *Bright and Black Shining* (Dutch).

Four other works, two paintings and two drawings, by contemporary European artists, were received by the Albright as gifts from the T. Edward Hanleys of Bradford, Pa. The gifts are *Picador on a White Horse*, a pen and ink wash, and *White Flowers*, oil, by Javier Clavo; and *Bull Dying*, a drawing, and *Tropical Moonlight*, oil, by Vicente Tarty. Both artists are Spanish.

All the recent acquisitions by European artists will be shown at the Albright Gallery with 30 borrowed contemporary American paintings and sculptures in an exhibition that will be on view through June 7.

The 1952 Pittsburgh International was seen by 145,000 persons. Of the 305 paintings in the show, one out of every five was sold. As of December, 1952, 54 had been sold for a total of \$39,328—32 to private individuals, 22 to art galleries. Thirty-nine of the works sold were by European artists; 15 by Americans. Twenty-eight of the purchased paintings were non-objective or abstract.

For a list of recent acquisitions of modern American and European art which have been reported to ART DIGEST by museums scattered across the country, see page 21.

## 20th-Century Form

There is no doubt that the arts in our century, together with the separately classified and primarily useful forms of design, have many points of contact and it is the purpose of a thought-provoking exhibition "20th-Century Form," at the Whitechapel gallery in London (open until May 31) to illustrate this by reference to architecture, painting and sculpture.

By extending the exhibition to include examples of machine and industrial design it would have been possible to show even more emphatically that abstract form (the prevailing theme at Whitechapel) is not so far removed from ordinary life as some people think. The lines of modern aircraft are appraised (to some extent) esthetically by those who "know nothing of art." The housewife accepts the

considered a result of the new movement in painting of 1910. A *Composition in Lines and Colors* by Mondrian refers us to the Dutch De Stijl group, with whom abstract painting and architectural planning went so much together.

If painting has influenced architecture, the converse is also true. The conceptions of space, volume, texture and mobility of material, disseminated by the Bauhaus, have spread widely. From this point of view it is interesting to compare a photograph of Mies van der Rohe's celebrated pavilion for the Barcelona Exhibition (1929) and a recent painting by the British artist, John Tunnard, which might almost be a free rendering of the architect's interlocking planes.

In establishing so much consistency between architect and painter and sculptor, the exhibition also incites the question whether this consistency is

not flourished in Britain, but the full-sized sections of murals here shown, accompanied by sketches indicating their place in the architectural scheme, are signs of a healthy new effort. In most cases there is evidence of great care in the placing of the mural both as a part of the wall and as a work to be viewed from a distance. There is evidence, too, of a variety of styles ranging from a gay abstraction by Clifford Ellis (oil and wax) to Marek Zulawski's bold and warmly colored figure composition *Wine Drinkers* (Stic B) and attractive representationalism like that of Barbara Jones' *The Dolls* (oil). Many of the designs are for new schools, which, incidentally, are among the most noteworthy achievements of contemporary British architects.

## INTERNATIONAL NOTES

A series of competitive international exhibitions in modern art and architecture (in connection with 400th anniversary of the city of São Paulo, Brazil) has been announced by the São Paulo Museum of Modern Art. Purchase prizes will be awarded for painting, sculpture, and graphic art, and a series of cash awards will be made to architects and schools of architecture.

A grand prize of Cr\$200,000 (Brazilian cruzeros: one cruzero is worth approximately 2.4 cents with the rate on the international exchange fluctuating from day to day) will be awarded to the artist or architect whose work is of the greatest significance.

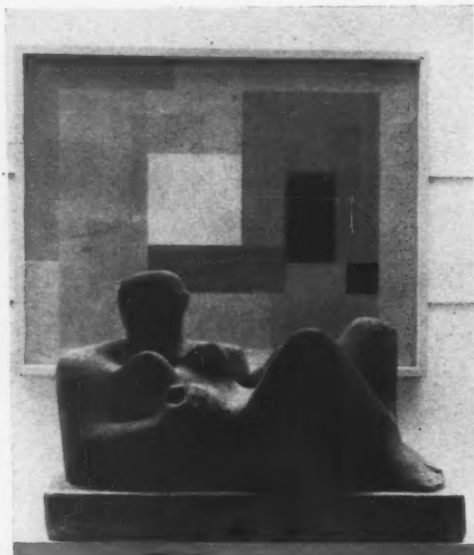
Requests for entry forms and further information should be addressed to: Secretariat, II Bienal de Museu de Arte Moderna, Rua 7 de Abril, 230, São Paulo, Brazil. Entry forms must be sent to the Secretariat not later than June 1, 1953, for artists, and not later than July 15 for architects and schools of architecture. Artists' works must arrive at the Bienal receiving center in São Paulo before August 30 and architectural entries by August 15.

Competing artists and architects are responsible for all expenses except the cost of packing and unpacking at São Paulo. Prizewinners will be chosen by an international panel of judges.

Foreign artists are eligible for the following prizes: best foreign painter and sculptor, Cr\$100,000; best foreign printmaker and draftsman, Cr\$50,000.

**Aspen, Colorado:** An international design conference will be held at Aspen, Colorado, from June 21 to 28, under the auspices of the Aspen Institute for Humanistic Studies. Principal speakers will be Max Bill, director of the new German Bauhaus; Wallace Harrison, architect; Gyorgy Kepes, professor at the Massachusetts Institute of Technology, and Nikolaus Pevsner, editor of the *British Architectural Review*. Special events will include an exhibition of Max Bill's work; an exhibition by Gyorgy Kepes on material from his forthcoming book *The New Landscape*; and an exhibition designed by Alvin Lustig for the American Crayon Company. Also scheduled: a program of art films never before shown.

The Art Digest

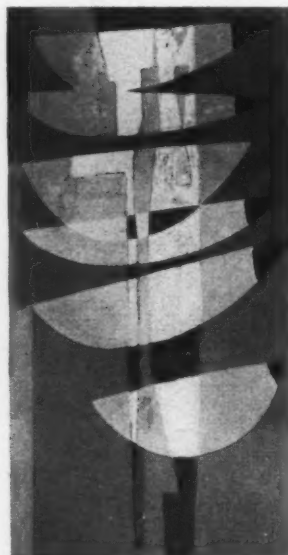


MOORE: *Reclining Woman*

growing simplicity of domestic accessories as an improvement, with no regret, as far as one can tell, that the electric iron is not covered with floral decoration or sculptured into a semblance of animal or human shape.

Architecture, as a cardinal form of useful design (and an art also), is exemplified here by models and photographs of buildings by Le Corbusier, Aalto, Mies van der Rohe, Frank Lloyd Wright and others. Exhibited in conjunction with painting and sculpture by such men as Arp, Mondrian, Ben Nicholson and Henry Moore, it is enough to show a general trend: the urge to simplify, to discard ornament or decoration that now seems obsolete and redundant, to search for essentials, whether emotional or practical.

Without professing to be a complete survey of modern art, the exhibition points to a series of affinities. It reminds us that the "Esprit Nouveau" of Corbusier was born of cubism and futurism. His "Unite d'Habitation" at Marseilles (1951), represented by a photograph, in a sense may be con-



ELLIS: *Mural*

being carried too far. Viewed as modern décor, some sections are oppressive in their unvarying geometry. The architect has good reasons for discarding the ornament of the past, but it would be a non-sequitur to argue that *therefore* the painter must give up representation. Especially controversial exhibits are the outline metal sculptures of Reg Butler and F. E. McWilliam. They exemplify that "new use of materials" that the Bauhaus has preached: but if they "go with" the architecture they are certainly out of relationship with the traditional art of sculpture. The warning of "20th-Century Form" is against mistaking a "period" character for conclusive evidence of merit.

## British Mural Painters

A pendant to the exhibition surveyed above is that of the youngest exhibiting society in London, the Society of Mural Painters, in collaboration with the Royal Institute of British Architects. In the past, partly because of the climate, the art of mural painting has



# COAST-TO-COAST

## SAN FRANCISCO

by Lawrence Ferling

Held over until the end of May at the San Francisco Museum of Art, "Four Sculptors of the West" is a show which deserves a long viewing. The four sculptors are Keith Monroe, Adaline Kent, Zygmund Szevich, and Tom Hardy. The introductory note to the exhibition quotes Andrew Ritchie's "Sculpture of the 20th Century": "However diverse the form and content of 20th-century sculpture may be, it is well to remember that in all its manifestations the basic preoccupation of all great sculptors of all periods of history has been adhered to—the relation of mass to space." And "Four Sculptors of the West" is presented as broadly representative of how modern trends have developed the mass-space relationship.

Keith Monroe, whose representational sculpture certainly calls forth the strongest spontaneous reaction from the layman, "constructs" his mass out of iron and steel, as an architect might, enclosing space or defining it with skeletal structures. He constructs a spatial situation in which he then places effigies of man. In *Insulars*, *Encounter*, *Tower*, and *Cyclist* (all made of rusted iron or steel) these effigies are strangely fatal figures of universal loneliness, each trapped subjectively, if not physically, in its metal world. In these haunting constructions, Monroe has developed what might be called the "romanticism of rust," for the rusted materials impart an eternal, trance-like quality to the human existence he depicts. There is a lonely power, a sense of fatality about everything Monroe is exhibiting here which strikes through the defenses of the most callous spectator. Or perhaps the most callous are affected most of all. If Spengler were here, he would say it is the sculpture of Megalopolis.

Adaline Kent's abstract forms in this show seem to have literally sprung into existence, though they are all made of magnesite, a material which requires



DRIES: *Coffee Pot and Fruit*. In Philadelphia

some construction. That they seem to have sprung into existence is proof of the artist's success in capturing what she has called the "intruders and phantoms," the "peculiar accidents" of the creative process. Although observable facts are used as points of departure, the imagination generates fleeting, fugitive shapes, and in such works as *Finder*, *Figment*, and *White Hand* the fugitive has been strangely caught. These shapes thrust into space and grasp at it, as if grasping at hidden reality, reaching for the unknown.

Zygmund Szevich's work in this show often springs from observed situations and, except in one instance, it is a personal interpretation of human subjects. This interpretation is modeled, rather than constructed, out of wood and stone. But there is one powerful construction in magnesite—an abstract, imprisoned symbol titled *Disaster*. This violent black creation is a shock to come upon among Szevich's calm, objective humans. Though one layman

was overheard saying it was an artistic disaster, it is overtly a symbol of a much larger Götterdämmerung.

The sculpture of Tom Hardy has its place in this exhibition as a representative of traditional content approached with new techniques. He creates animals out of metal, and seldom has the blowtorch been put to metal with such expressionistic results. He simulates bulk in space by means of skeletal construction, creating a complete illusion of actual solidity with a few lines. Hardy works on a sheep ranch in Oregon, and the herd of animals he has driven to this exhibition includes an *Angora Goat* in welded bronze, a goat in welded sheet copper, a tired horse in welded copper strap, a copper badger, a tortoise, a bird about to molt. Hardy has, he says, tried to capture the "essence and essentials" of animal life. And he has captured everything, including the expectant way a horse raises its tail.

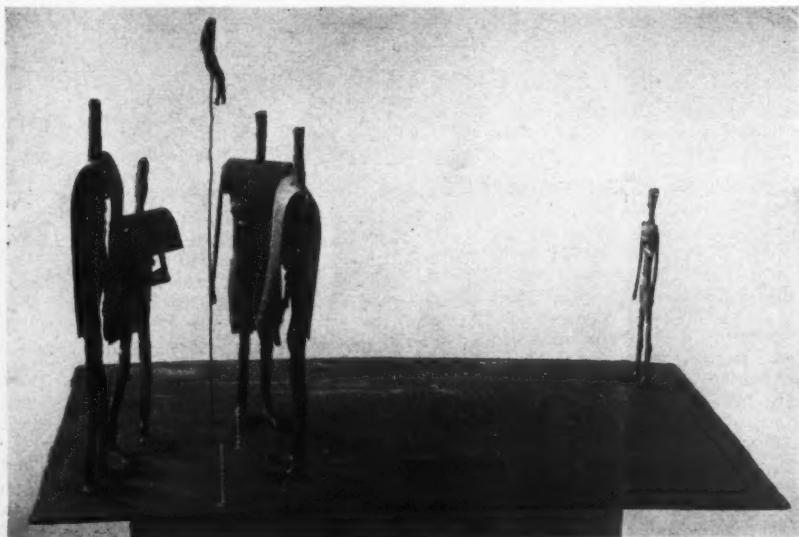
## PHILADELPHIA

by Sam Feinstein

In Rittenhouse Square a dull bronze lion seems to cringe from the disconcerting vividness of tulips massed at his base. Around him, within a relatively small radius, there is another sort of brilliant distraction: the walls of Philadelphia's art galleries have seldom seemed more colorful.

In this respect, the Georges de Braux Gallery is at its season's climax; it is showing a number of oils which radiate brightness and amiability. Jean Dries, the French artist who painted them, seems untroubled by either philosophic or artistic questions; his beach scenes, still-lives and nudes are direct masculine statements which convey his enjoyment of forms in nature and colors in paint. The strong patterns of Dries' compositions may derive from his earlier experiences with stained glass, though he does not define color areas with stiff black bands and though the color he uses has a soft sunlight glow rather than the intensity of dyed glass. Red outlines often echo the contours

MONROE: *Encounter*. In San Francisco



# COAST-TO-COAST

of his subjects like emanations of inner warmth, and these outlines, too, are soft.

Roswell Weidner's show, at the Beryl Lush Gallery, is interesting for the change indicated in the painter's approach. Weidner, an instructor at the Pennsylvania Academy of Fine Arts, has a clean and sensitive technique, somewhat reminiscent of Renoir's. In his earlier pictures, he weaves individual strokes of paint like precious threads of color, but at times the separate strands are almost overwhelmed by realistic detail. The recent paintings, however, especially *White Tablecloth* and *Blue Table*, are broader and more decorative in treatment, with color speaking forcefully through simply defined, translucent areas.

At the Ellen Donovan Gallery, Arthur Flory's prints were the most successful items in his recent show, which included oils and ceramics. Quita Brodhead's canvases, now on exhibition there, present two idioms: abstraction (still-lives) and realism (portraits). All are painted with a free, full brush. But the rich hues which create such effective space relationships in the abstractions seem to muffle and negate each other in the portraits. A striking exception is the *Creole Girl Drinking Tea*. Here blue-greens, cool ochers, lavenders and violets project both the subject's mood and the painting's plasticity.

A gay and spritely spirit pervades the Dubin Galleries. The large retrospective exhibition of A. P. Hankins has been followed by a group show which is as varied as the occupations of its 10 exhibitors. Among them are a chess expert, a farmer, three teachers and a few housewives. A good time seems to have been had by all. Their show is lively, and it has little surprises spotted throughout. Isaac Ash's small montages on trays, for example, are really odds and ends cut out of magazines, pasted and painted to interpret the interiors of his friends' houses. They have a sophisticated charm, as have the flat, shining wire forms of Helen Schapiro and the ceramic tiles of Paula Schaeffer. Lisa Langly's ceramics are beautifully shaped and glazed. Other highlights are Jean Patterson's jewelry and solidly painted oils by John Constanza.

The 22nd Annual Exhibition of contemporary Philadelphia artists has just been held at the Friends Central School. Its director of art, Hobson Pittman, selected more than 60 examples of painting and sculpture for the show, which ranged from the relatively conservative to the purely abstract. Most of the well-known local artists were represented, including Thomas Meehan, who is currently holding a one-man show at the Pennsylvania Academy of Fine Arts.

Probably the most colorful exhibition in town is Hubert Kappel's at the Hendler Gallery. His non-figurative oils are fluent statements in scarlet, magenta, emerald green, cold yellow, warm blue.

The colors, though often used in full strength, are finely adjusted. Even where the artist's theme is one of violence, it is leavened by bouyant and lyrical color. Kappel's images, although abstract, have a human air. *Towards Summer* is an outstanding canvas in which springy, flying forms engage in an open and free ascent.

## COAST TO COAST NOTES

**New York, New York:** A campaign to raise \$750,000 to establish a Graphic Arts Center at Columbia University is underway, led by 22 trade associations and 87 leaders in the publishing, printing, magazine and paper industries. The proposed center will make Columbia's resources (30,000 volumes and 100,000 representative items relating to book production, the history of photographic processes, lithographing, and the printing industry) available for a training program for executives in the printing business. When the center is in operation, Columbia will offer, through an expanded curriculum, a bachelor of science degree with a major in the graphic arts.

**Columbus, Georgia:** Georgia's fifth art museum opened recently in Columbus with an exhibition of paintings selected for the 24th annual meeting of the Association of Georgia held at the time of the new museum's inauguration. Director of the museum is Edward S. Shorter; he will be assisted by Mrs. John W. Bloomer. The museum will exhibit rotating loan exhibitions, collect historical artifacts pertaining to the local community and establish a permanent collection of works of art.

**Indianapolis, Indiana:** In the 46th annual exhibition of Indiana artists, on view at the John Herron Art Museum until May 31, jurors Robert Gwathmey, Sidney Laufman and Chaim Gross gave special notice to prizewinning paintings by Will Lamm, Garo Z. Antreasian and Edward Manetta. (They were among the 10 prizewinners who shared \$1,450.) Work in the exhibition is by artists from 23 Indiana cities and 23 cities from 17 states outside Indiana. For a complete list of awards see page 27. Until May 22 the John Herron Art School is holding an exhibition of 32 prints by graduates and former students of the school and 30 color lithographs by John von Wicht, short-term instructor at the school.

**Rochester, New York:** The 1953 Rochester-Finger Lakes Exhibition, on view through June 15 at the Rochester Memorial Gallery, attracted a record of more than 1,500 items from 59 communities in the west-central part of New York. Out of these entries, jurors Bartlett Hayes, William Palmer and Hobson Pittman selected the exhibition of art and craft objects that reflects "an experimental and provocative mood in the majority of entries, as well as the best of the conservative and traditional work submitted." Frans Wildenhain and Helen M. Lohmeier of Rochester were given the jurors' show award—an invitation to exhibit in the gallery during

the coming year. For a complete list of prizes see page 27.

**Akron, Ohio:** Jurors' choice of the outstanding painting in Akron Art Institute's 30th annual May show was an oil by William Schock. Top honors in the sculpture and craft division went to Mary Ellen McDermott's group of 12 enamel plaques mounted on a walnut panel. Open to artists in the five-county area surrounding Akron, the show drew 755 entries. Frederick B. Robinson, director of the Springfield (Mass.) Museum of Fine Arts, judged the paintings; John Walley, University of Illinois instructor, judged the crafts, and Adolph Fassbender of New York judged the photography. They accepted 348 objects for the exhibition. For a complete list of awards see page 27.

**Milwaukee, Wisconsin:** Four Wisconsin artists have been commissioned by Gimbel Brothers to execute murals for the new Father Brooks Memorial Union at Marquette University, and other Wisconsin painters are competing for a commission to execute a fifth mural in the same building. The commissioned artists, Edmund Lewandowski, Lt. Russell Hendrickson, Franklin Boggs and Santos Zingale, won prizes in the five oil painting competitions sponsored by Gimbels since 1948. Each artist will receive \$2,000 for his mural plus cost of materials. The competition for the fifth mural is open only to artists who have won second and third prizes or \$250 and \$300 purchase prizes in earlier Gimbel oil painting competitions.

**Cleveland, Ohio:** Out of 4,242 objects submitted for the 35th May show for Cleveland artists and craftsmen, 1,308 were accepted for display until June 14 at the Cleveland Museum of Art. The total represents 411 artists. Jurors were Katherine Hanna, director of the Taft Museum, Henry V. Poor, New York painter, and Frederick B. Robinson, director of the Springfield Museum of Fine Arts. Top honors in oil painting went to Dean Ellis for a series of five canvases. Special honors in the show went to Ellis, William C. Grauer, John Teyral, Edward Winter, Peter Paul Dubaniewicz and John R. Wilson. For a list of awards, see page 27.

**Baton Rouge, Louisiana:** The Louisiana Art Commission doesn't have an "art-mobile," but last year the state legislature put up enough money so that Jay R. Broussard, director of the commission, could buy a truck. He plans to use the vehicle to transport "good, large, and original" exhibitions of art to the 17 rural art organizations in the state. The traveling exhibitions will be hauled in the truck and installed locally wherever facilities exist for that purpose. First show to tour Louisiana will be made up of the work of Louisiana artists.

**San Diego, California:** Steuben Glass, an exhibition of engraved glass designed by such contemporary artists as Henri Matisse, Sidney Waugh and Salvador Dali, is now touring the U. S. Just seen at the Fine Arts Gallery in San Diego, the show will visit the Santa [Continued on page 23]

# Stuart Davis

by Frederick S. Wight

It is astonishing how much American art history crowds into Stuart Davis' life. The Ash Can School was a family business in his experience. His father, art editor of the Philadelphia Press, was employing Sloan, Glackens and Luks over half a century ago. With the general hegira of the Philadelphia realists at the turn of the century, the elder Davis became art editor and cartoonist for the Newark Evening News, and in 1900 he moved his family to East Orange. Stuart Davis was six.

The painters he knew enjoyed a cub reporter bohemia, and he was out nights with Glenn Coleman when he might better have been in bed.

At this propitious moment Davis saw the Armory show. He had five watercolors in the show and one actually sold. But the show was the thing, the last of the old order for him, or rather the last of the old disorder. From that experience he emerged a modern painter. "It was a real shiftover. Seeing all those paintings from the modern

not getting ahead of them in the modern free-associative vein. One is vaguely reminded of the first Roosevelt, but perhaps it is only the epoch—the pattern was set young. Davis is short and solid, with a prognathous jaw of serious proportions. He has a nocturnal pallor and his hair has been knocked down hard with a brush as though he had been got ready for Sunday School. For physical or moral reasons he drinks glasses of water in slow and steady progression, at a man's pace, as though



STUART DAVIS AND GEORGE EARL DAVIS, DECEMBER, 1952



STUART DAVIS: *Semé*

Later when he came to know Paris he was reminded of Philadelphia, so art-drenched were his early recollections.

Stuart Davis took to the arts as a thing expected of him. He chose Henri's art school in place of high school, and was sending to the Independents at 16. Three years later he was illustrating for the Masses and Harper's Weekly. His black-and-white work owed a debt to Aubrey Beardsley and Toulouse-Lautrec. He was one of the last to follow the illustrator's road to painting. In that day printer's ink and paint were happily mixed. There was nothing private or mysterious about art, nothing that publication wouldn't improve.

movement in Europe—which had just started over there. It opened up thoughts about the possibility of using colors, shapes, which one hadn't regarded as legitimate before." The rest of Davis' life is his colors and shapes, and the difficulty of living off them, however well known they became.

"Some people around Stieglitz were more directly involved," Davis recalls. "Demuth, Hartley—but I never got in that group." He never got into any group. An individualist, he has a level humorous glance; in speech and manner he is a mixture of the courteous, the pungent, the pugnacious. His talk is lucid and tends to follow his thoughts,

they were whiskey. Responses is a favorite word.

"I'm not one of those who hold painting comes out of nothing. It may be subjects I'm interested in at any time. Light, objects, buildings, people, sounds, the context of a phrase of writing, and always jazz music. I used formerly to go outdoors after nature, landscapes, but I don't need that any more. Haven't excluded them, but I've found a better way to record my responses.

"Up to now I've been working on painting my enthusiastic responses. But you come to realize that experiences which are not enthusiastic are the

[Continued on page 23]



# NEW YORK

## Battlefields in Space

Matta Echaurren is a surrealist who has replaced the symbols of the orthodox "hand-painted dream-photograph" with a far more disturbing iconography. His newest paintings, on view at the Iolas Gallery until May 23, are all concerned with a bizarre brand of warfare. Several large paintings are battle scenes in full panorama; smaller works are details of skirmishes or portraits of the antagonists. The nature of this warfare is never fully revealed. Is it a conflict of classes? of races? Is it a war between inhabitants of planets? Or are the hostile forces stages in the evolution of life, fighting for survival?

In the *Re-Evolvers*, one of Matta's largest paintings, the conflict is three-sided. A group of tall, phallic figures—suggesting a phalanx of armored caterpillars—is making a last-ditch stand. It is menaced by a colony of tiny leaf-shapes attacking in a flanking action, and by an armada of robot heads flying in perfect formation. The real drama of this situation derives from Matta's fantastic use of space. The battleground, a luminous void, is animated by the trajectories of the creatures that move through it.

Matta is a virtuoso draftsman. With touches and dashes he brings out the intricacies of his monstrous creatures, and crystallizes amorphous areas of neon-like color into disquieting apparitions.—PAUL BRACH.

## Print Polyptych

A five-panel polyptych is the major work in an exhibition of wood block prints by Adja Yunkers, on view until May 31 at the Grace Borgenicht Gallery. The polyptych consists of a central panel 48 inches wide and 44 inches high, and four side panels each approximately half as wide. Printed in an edition of seven, from 28 blocks in

56 colors, it is probably the most ambitious work of this kind ever completed.

An extraordinary technical feat, it is also a reasoned, deeply felt statement of the plight of the individual in a time of revolution, disbelief and betrayal. A tragic statement but not a pessimistic one, for Yunkers sees the redemption of the individual, the triumph of man over circumstance, through a creative union with woman. The complex iconography he has employed to dramatize this idea suggests that it is to be understood on several levels: biological, poetic, psychological and mystical. Woman is seen as a companion and wife, but also as a soul-figure in whose embrace the artist is granted a vision of transcendent order. An ancient concept, of course, reaffirmed here in a contemporary manner which makes use of the double or multiple image, segmented and schematized.

In the side panels color is strong and somber with an extraordinary range of greens, many umbers and greys. The large central panel, *Magnificat*, depicts the ascension of the lovers, the man-woman unit, in more lyrical color. Line is used throughout with considerable vigor and sweep. While structurally the work is unified, one of the outer panels, *The Graveyard of Cathedral*, is much darker than the rest. No doubt this is intentional, but it impairs the unity of the work as a color composition. One feels that expressive and esthetic necessity did not quite coincide here.—JAMES FITZSIMMONS.

## NEW YORK NOTES

Aphrodite, the life-size marble figure reproduced on the cover of the May 1 issue of ART DIGEST, is currently being exhibited at the Metropolitan Museum of Art, which recently purchased her for an alleged \$300,000. Standing in a darkened gallery, on a high pedestal

banked by mirrors and potted plants, and dramatically spotlighted from above, the replica of the Greek goddess, which was placed on exhibition on April 24, has already attracted more than 50,000 visitors.

The original Greek carving from which this statue was copied portrayed the goddess of love at her bath, surprised by an intruder. It was carved around 300 B.C. by a follower of the great Greek sculptor, Praxiteles. The Met's statue is said to be a first century B.C. replica of this Greek figure. Another version of the same figure is the Medici Venus owned by the Uffizi Gallery in Florence.

The Met's Aphrodite is being shown along with a full-length plaster reconstruction and a plaster replica of the Medici Venus. Prior to her purchase by the Metropolitan, Aphrodite had been in a private collection in Germany.

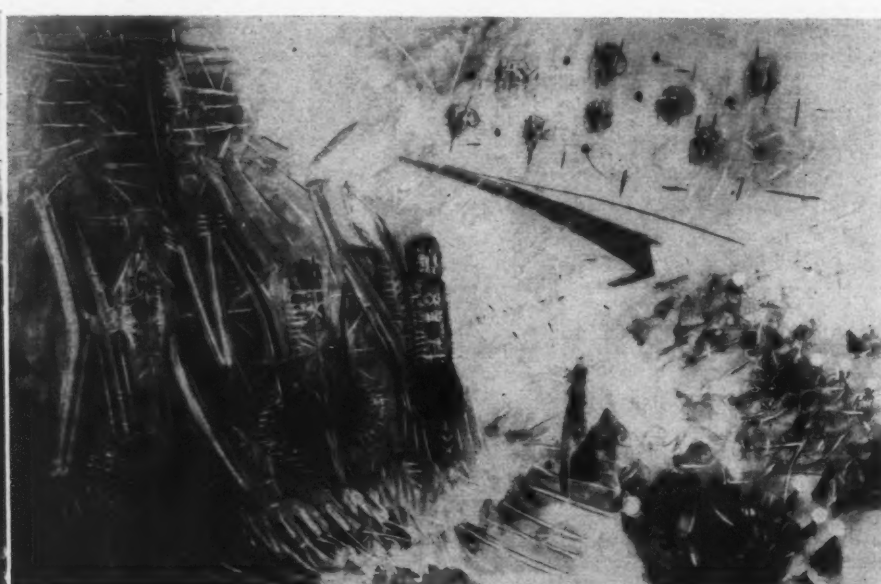
• Casts of two ancient Maya stucco heads, recently found in a tomb hidden beneath a temple at Palenque, Mexico, and reputed to be among the finest examples of Maya sculpture known, will be on exhibit in the 77th Street foyer of the American Museum of Natural History through May 18. Presented to the museum by the Museo Nacional de Antropologia, the casts will be installed in the museum's Mexican and Central American Hall.

• The 6th annual exhibition of the Knickerbocker artists, held recently at the Riverside museum, had the added feature of gold medal awards this year. The show included work in many styles ranging from a semi-abstract harbor scene by Erwin Wending and a decorative pattern by Alexander Alpert to a landscape by Marshall Howe. Gold medal winners were Alexander Sideris, Salvatore Indiviglia and Oliver Barrett. For awards see page 27.

YUNKERS: *The Power of Circumstance*



MATTA: *Re-Evolvers*



# 57TH STREET

**KURT ROESCH:** Making no effort to paint solid figures, Kurt Roesch is concerned instead with taut animating energies. Tenuous inner axes become the activating nerves, rather than the muscles, of the mysterious beings he portrays. Physical substance is always hinted at, but never fully stated. While there are occasional arbitrary or merely decorative passages in Roesch's work, his images are imbued with poetry and bite. These new paintings are simpler and more decisive than those he exhibited in 1949. (Valentin, to May 23.)—S. F.

**LANDSCAPES:** Paintings by 16 old masters figure in an exhibition entitled "Pastoral and Urban Fantasia." Some of these canvases are feeble with the years; others carry their age lightly.

Joachim de Patinir's *The Prophet Jonah and the Whale* is as sharp a picture as when it was painted, at the beginning of the 16th century: in a choppy green sea overhung by an apocalyptic sky, Jonah is being thrown to the open-jawed whale, while a nearby fishing craft plies its trade.

A Canaletto view of Venice is calmer, higher in key, immersed in the rich detail of life in the Basin of St. Mark. There is an excellent Salomon van Ruysdael of cattle in a stream, two Guardis, a Crome and a Gainsborough. But it is *An Italian Lake Scene* by Richard Wilson that speaks most clearly to us. Painted in delicate, pearly tones, it has the light and warmth of an impressionist landscape. (Duveen, to May 31.)—S. G.

**VACLAV VYTLACIL:** The inspiration of Pompeii, appearing in this artist's previous work, dominates his current exhibition of 15 panels in black and white, one in color. Although these paintings are not representational, they interpret human figures in a modern and personal sense.

The panels in black and white markedly vary the theme of classical figures sculpturally modeled yet departing from realism in their distortions and exaggerations of form. One panel is carved out of white impasto cut by black, linear circles; others are carried out in black against a white backing, or in a predominating white on black. All of them suggest sculpture in their rhythmic repetition of line and mass. The two-figured panel, touched with color, produces the same effect of fluent masses, and also curiously conveys the effect of figures escaping from their imprisoning solidity into animation. (Feigl, to May 23.)—M. B.

**DRAWINGS:** This show is an agreeable mixture of many styles. Two early drawings by Glackens and Bellows, filled with directly observed detail, describe the vitality of the Lower East Side. Preston Dickinson economically renders the austerity of New England farms. Charles Wadsworth's ink drawing, heightened with white, describes flora covering a rocky ledge, and Gifford Beal offers a free-flowing, horizontal landscape. Works in a more abstract vein include Kenneth Evett's fantasy on a Roman chariot; Louis Bunce's



ROESCH: *Walk in Town*

geometric abstraction, and William Kienbusch's complex ink sketch of a rocky field. (Kraushaar, May 18-June 19.)—D. A.

**MARTIN & DI SPIRITO:** A joint exhibition of two unsophisticated carvers makes a refreshing contrast to a season of nervous and cerebral sculpture.

Julian Martin, a woodcarver, is a real primitive, untrained in drawing and composition, and lacking the virtuoso skills of craft. His interest lies in the human figure which he arranges singly or in groups, in schemes dependent, as often as not, on the vagaries of the root or branch he happens to be carving. In spite of its failings, his work is always warmed by the love of carving which motivates it.

Though lacking formal training in sculpture, Henry Di Spirito is no naive artist. A professional stone-cutter, who studied painting in his youth, he carves insects and animals in the hardest of stones with an ease that is rare and enviable. His *Ant* in diorite and *Grasshopper* in fieldstone—and, in fact, all his other pieces—inevitably invite comparison with the work of Flannagan. Less mystical than Flannagan, Di Spirito nevertheless has a sympathetic insight into the animal world, and is the best stone-carver to appear in a long time. (Sculpture Center, to May 22.)—S. G.

**VIRGINIA CUTHBERT:** The figure of a child hiding in the shadows of a dilapidated brownstone gives an extra dimension of nostalgia to the precise realism of Miss Cuthbert's *Quiet Street*. In its choice of subject and its dramatic quality of light this painting can rival a Hopper.

Other paintings in this show have a less specific sense of the frozen moment. The most successful ones are views of factories and steel girders seen behind

a foreground wire fencing or looking out through empty store windows. These have repeated geometric patterns of circular pipe sections or other industrial equipment. Clear and clean color reinforces the drawing. (Contemporary Arts, to May 22.)—P. B.

**CARAVAN GROUP:** United under the banner of a world brotherhood movement, 38 members of the Caravan Artists are exhibiting 51 paintings that have a lively variety and are of surprisingly high quality.

Two paintings stand out from the rest; they are Francine Falsenthal's *Beachgrass No. 2*, a canvas done in a knowing, painterly style, and Matsumi Kanemitsu's *Landscape No. 2*, subtle in color and sensitive in its surface. We should hear more of these artists.

Working in a cubist manner, Vincent Kinney shows two serious still-lives that would profit from a lighter touch. Haim Mendelson's canvas is executed in a pleasant, relaxed impressionism; Leiton Haring's contributions are stylish, verging on the glib, and Rita Leff, Albert Goldman, Amy Lee and Isabelle Protas all show interesting paintings. (Caravan, to May 23.)—S. G.

**JEAN LURCAT:** Although on a small scale, these Lurcat gouaches and drawings display the artist's personal boldness of design and brilliance of color patterns. Symbolism, fantasy, surrealism—blended or separate—appear in these gouaches. Finished craftsmanship and a fastidious taste that keeps fantasy in bounds, as it were, contribute to the arresting quality of the work, imparting an air of verisimilitude to its eeriness.

An impeccable rendering of detail—the lush substance of fruits, the buoyant textures of plumage, the glabrous skin of fish—set in unexpected environment, forms provocative effects. The dramatic *Oriflamme au soleil rouge*, and a still-life (discreetly arranged and given vitality by its flaming background) are outstanding. (Cadby-Birch, to June 6.)—M. B.

**LEONARD:** Carved in basalt, gypsum, tuff and steatite, Leonard's tortured, expressionist figures sometimes seem arbitrarily distorted, but at best they avoid the cliché of the smooth enveloping surface. A reclining black basalt nude, *Woman of the Earth*, has a checked energy which distinguishes her from her less contained companions.

Several of Leonard's bas-relief plaques are like intaglio prints. The figures in them are fluid and graceful. Many positives can be made from a single carved negative in much the same way the Assyrians took impressions from their seals. (Peridot, to May 23.)—P. B.

**ARTISANS GROUP:** This gallery makes a debut with works by prizewinning artists from annuals staged by the Brooklyn Society of Artists and the Audubon Artists.

Banners, ladders and swinging lines in Rita Leff's paintings suggest the gaiety of the circus. Hannah Moscon's abstraction in thick grisaille gouache suggests a baroque interior. Less ab-



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abstract, Paul Mommer paints his cool and ordered studio, Xavier Gonzalez creates an image of owls in the night and George Ratkai offers a young puppeteer. John Von Wicht's *Abstraction in Rust* is a competent non-objective arrangement of tilted planes working up a central axis. (Artisans, to May 23.)—D. A.

**FLORENCE KAWA:** For the most part abstract architectural conceptions, these paintings are carried out in low notes of color. The artist's ability to fuse surface organization with an underlying picture plane is most marked in *White Lines in Squares*; its white linear framework, encased in black contours, seems to be laid upon a pattern of inner squares in brilliant horizontals.

Fantasy also appears in the work. In *Birds in Inclement Weather*, birds outlined in apparent gestures of suspended movement peer out of a vertical structure of black and white, and in *Fish Shapes* one sees shelves of closely arrayed fish with an aqueous suggestion above and below. Among the many city subjects, *City at Night*, showing congeries of massive rectangular and obtuse solids, dimly pierced by windows and cut by glowing streets, is an original rendering of a much-painted theme. (Contemporary Arts, May 18 to June 5.)—M. B.

**RICHARD O'HANLON:** The sculptures of O'Hanlon are small—some no larger than the palm of the hand—and compact, the forms huddling comfortably in the pebbles which it often pleases him to fashion. His birds and animals have a clear affinity to the prehistoric stone carvings of the Pacific Northwest and to the work of Flannagan; but the vigor of these arts has been sacrificed by O'Hanlon in the interest of a delicacy and gentleness which occasionally render his imagery unincisive.

The *Frog* of 1940 and the *Standing Owl* of 1953 are especially attractive in this sympathetic bestiary. (Willard, to May 30.)—S. G.

**PRINT CLUB PRIZEWINNERS:** From major 1952-53 annuals held at the Philadelphia Print Club, this gallery has selected an impressive show of top prizewinners.

In Charles Quest's heavily embossed black-and-white woodcuts, abstract rhythms are insistently accented, while in Vincent J. Longo's color woodcuts, closely related geometric forms are dispersed in a more subtle movement. Recalling high renaissance and early baroque motifs, Peter Grippe's *Paradise Lost*, a heavily worked intaglio, is the most ambitious print in the group. Other outstanding prints in the show are by Sam Feinstein, Eleanor Coen and Ed Colker. (Truman, to May 30.)—D. A.

**CONSTANTINE KERMES:** Aloof from our troubled times, the pale contemplative figures of Constantine Kermes' paintings exist in quiet atmospheres. They are concerned, as were the subjects of the early Christian icons to which they are spiritually related, with the world beyond the physical. These

"American Saints" are highly decorative; their forms are elongated, their color is flat and clean. At times they are engaged in some creative labor, painting or carving with the serenity of the pure in heart. (Seligmann, to May 23.)—S. F.

**SMALL OILS:** The 173 paintings by almost as many members of the National Arts Club add up to an assemblage of conventional modes. Jurors Eugene Higgins, Dana Pond and Mahonri Young distributed three awards and three honorable mentions. The first award went to E. G. Haupt for his sentimental portrait of a little boy, *Howie*. (Haupt's lyrical, impressionist landscape, *Country House*, seems far more deserving.) Virginia Gardener's *Summer* and Lawrence R. McCoy's *Red Poppy Hat* received the second and third awards, respectively. Honorable mentions went to Nan Greacen, Henry Gasser and Claude Dern.

Eugene Speicher's lively landscape, *Pear Tree and Winter Rye*, and Paul Mommer's crusty and rectilinear *Interior*, though missed by the jury, stand out as the most authoritative canvases in the show. (National Arts Club, to May 24.)—P. B.

**MODERN FRENCH:** In this small but carefully selected show, a half dozen major French painters are represented. Outstanding works are two Vlaminck oils—a sparkling fauvist view of the Bougival regatta and a still-life; an early Derain still-life in blacks and tans, and a wild, brilliantly painted garden by Valtat. (Fine Arts Associates, to June 30.)—D. A.

**SPRING 1953:** A large still-life, *Avocado*, by Arthur Osver is the only painting in this routine gallery group show that commands attention. Sidney Simon's *Lady of the Beach* presents a conventionally painted figure uncomfortably held in a formalistic vise. Byron Browne's *Dance of Bacchus* illustrates a variety of cubist methods. Lucille Corcos' teeming *Children's Games* could be used as an illustration for a children's book. Candell, Gonzalez and Dodd paint in a similar nervous, scumbled technique that makes them indistinguishable from each other. Sculptures by Hebal and Robus do nothing to enliven the occasion. (Grand Central Moderns, to May 23.)—S. G.

**GRANDMA MOSES:** Considering the hundreds of pictures this artist has painted and exhibited, it might seem that the present showing of her last three year's work would be repetitive. But there isn't a repeat in the exhibition. Even where the same subject matter is used, the painting is handled as a completely new conception.

However, there are interesting deviations in these recent paintings. There is a sense of movement. (Compare *Busy Day*, in her usual vein, its crowded figures completely static, with the stir of motion in *Flying Kites*, *Roofing the Barn* or *Cutting Ice*.) A series of delicate colors has been introduced, amplifying the artist's range of expression. And a number of the canvases have

been painted directly from nature, rather than from vivid recollection.

It is almost impossible to pick favorites in this array, yet for their lyric charm, special commendation must be given to *A Beautiful Morn* and *Frosty Day*. (Galerie St. Etienne, to June 1.)—M. B.

**RUDOLF BARANIK:** Opaque, light-hued color and abstract design are coherently organized in paintings by this young artist. Although he does not entirely obscure his images, many of his compositions are rendered in strictly formal terms.

Baranik's views of the city or harbor are enlivened by imaginative perspective; in them, streets run parallel to the picture plane, and sky merges with skyscrapers. In his figure pieces, which usually symbolize people in oppressive situations, black line suggests barbed wire, and the gray cartouche containing the figures suggests imprisonment. (A.C.A.)—D. A.

**HAROLD STEVENSON:** A new gallery makes its debut with portraits, landscapes and still-lives by Harold Stevenson, a young artist who works in both oil and pastels. He handles these mediums with considerable technical and some interpretive skill. A sympathetic portrait study, *Eldridge Prather* is drawn in black over an ochre ground and set off by deep-toned background areas. (Wilding, to May 30.)—S. F.

**NATIONAL SCULPTURE SOCIETY:** This year's annual exhibition of small bas-reliefs and medals by members has been expanded to include sculpture-in-the-round and architectural sculpture. Paul Manship was awarded the Lindsey Morris Memorial Prize for a group of small medals and signs of the zodiac. Other award winners are Bruno Manowski and Cecil Howard. Honorable mentions were received by Moissaye Marans and Gino Poidimani. Citations went to Wheeler Williams and Katherine Lane Weems.

Poidimani's *Carved Pebbles*, small stone medallions, have the quality of archeological finds. Two carvings, *Cat* by Cleo Hartwig and *The Bather* by Vincent Glinsky, have a simplicity of form that makes them outstanding among the many examples of neo-classicism. (Salmagundi, to May 24.)—P. B.

**EIGHT YOUNGER ARTISTS:** The tour-de-force of this exhibition is a huge canvas by Herbert Katzman, *Brooklyn Bridge No. 2*. Essentially an expressionist, Katzman likes long sweeping strokes, somber color, and asymmetrical composition. This painting is built on a diagonal axis with volumes massed in depth. Luminous greens play against the black supports. Trees, water, bridge structure and horizon are suggested, but not explicitly delineated. The whole is a striking, poetic interpretation.

Of the other artists here, Carroll Cloar shows magic realist temperas; Jonah Kinigstein shows Byzantineque but very personal compartmented oils,



and Charles Oscar paints pale, apparitional caseins. William King, Robert Knipschild and Robert Preusser are also represented. (Downtown, to May 29.)—D. A.

**TITINA MASELLI:** In her first show in the U. S., this Italian artist presents an interesting ensemble of paintings on American and European themes. Outstanding are a number of canvases in which black predominates—not so much in the role of a color, but as the very atmosphere in which the pictures breathe. *Reverse Sign* and *Sign Post*, in which lights and wires burn against a dark sky, are like chunks cut out of the night.

Miss Maselli pursues her nocturnal interests in *Truck at Les Halles* and *Blue Truck*. In these canvases the familiar vehicle is transformed into an

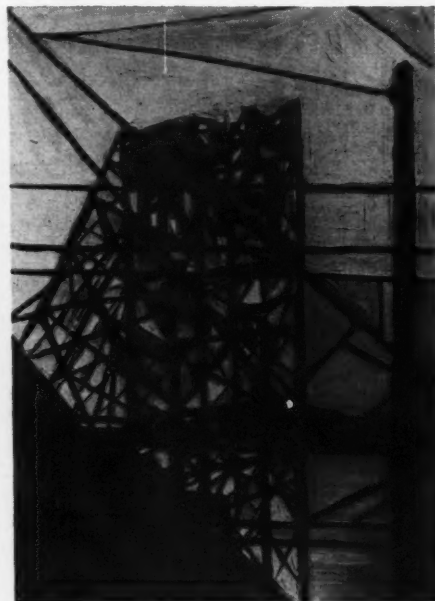
play an elegance and surety of line when distortions are not consonant with Miss Bellé's purpose. (Midtown, to May 23.)—M. B.

**ISRAEL LEVITAN:** Thin and open, Levitan's metal forms envelop space; he carves holes into solid forms of wood. Though it is abstract, all of this sculpture articulates human themes. Particularly effective, *Enrapture* is an undulating interplay of masses in horizontal equilibrium. *The Matador*, with its metal shapes curving into the opposed movements of man and animal, is the most nearly naturalistic of the pieces. (Weyhe, to June 3.)—S. F.

**DANNY PIERCE:** Inventive and technically expert, Danny Pierce has rapidly gained a reputation as a leading intaglio printmaker. Bringing abstract

in woods, or even by her sentimental comment on *Death and the Insect*. Above all, one is impressed with her ability to record all the wondrous small elements in nature. Her own spirit is like a wild flower. (Artists, to June 3.)—D. A.

**BORIS MARGO:** While most of the paintings in this exhibition are recent, several earlier works included make it possible to trace the development of the artist's present style. The earliest, dating from the middle '30s, are fantastic compositions of lacerated, undulating forms not unlike some by Ernst and Seligmann and traceable finally to the Flemish primitives. Later forms are flatter and less sharply defined; color is more opalescent. Still later, in the work of the late '40s, splintered, crystalline shapes appear—along with a



MASELLI: *Signs and Wires*



LEVITAN: *Enrapture*



MARGO: *From the Sea*

ominous modern animal, not by any distortion, but by the selectivity and singularity of the artist's vision. She paints with great gusto, lapsing occasionally into a sauce-like impasto; but she paints. (Durlacher, to May 30.)—S. G.

**CECILE BELLÉ:** The soft, impalpable veils of muted color that this artist draws over her canvases seem to adumbrate a delicate underlying significance. Out of these diaphanous textures, shapes which are often defined by heavy contour lines assert themselves in harmonious patterns. The swift onrush of galloping horses in a mist of tremulous color; a council of birds enmeshed in an arabesque of green leafage, quiescent pastoral scenes—these are among the artist's imaginative conceptions. In general her palette is limited, yet it secures a wide range of expressive effects—orange notes cutting directly on crimson ones, interspersed with flashes of aqueous blue and vivid green.

The drawings, particularly that of Daphne turning into a laurel tree, dis-

elements into strongly designed figurative prints of animals and fish, he has produced a series of prints of saucer-eyed owls arranged in trios on overlapping planes, and another series based on fish skeletons and shards layered in deep earth.

Pierce's forte is color printing. His use of soft-ground texture and highly developed overprinting shows rare facility. Both *Fish in Nets* and *Primeval Tapestry* have unusual depth. (The Contemporaries, to May 25.)—D. A.

**SARAH BERMAN:** The microcosmic view of the world—the same tender pantheistic approach found in Van Eyck—is epitomized in these fresh and primitive oils. Everything is equated to everything: birds and toads and babies and berries and sky and flowers, all are equal in the eyes of this painter.

In spite of her limited technical means, Mrs. Berman's emotional tone is communicated. One cannot help being moved by her illustration for an African folk tale on adultery, by her babes

note of Gothick horror. Through all these years, the artist's interior landscape has remained very much the same. And he has always seen things panoramically—one might say, choreographically. What has changed is his manner of rendering the figures that pass before his inner eye.

Recently, however, Margo has begun to look around him. The new compositions are sensitive abstract interpretations of seasonal change. Close in spirit (and sometimes in manner) to MacIver, Graves and the Chinese landscape painters, they are Margo's best paintings. (Parsons, to May 30.)—J. F.

**1952 CARNEGIE SELECTIONS:** Eight European and eight American painters are represented in a "little International" chosen from this season's big one at Pittsburgh. Two of the prize-winners, Ben Nicholson and James Brooks, are included along with other artists from England, Italy, Spain and Sweden. The range of their expression is bounded by the misty realism of

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Carlyle Brown's *Round Table* and the sharp-edged abstraction of Hans Hofmann's powerful *Red Lift*, which dominates the show.

Americans appear to advantage in this gathering. Outstanding are Brooks' *M—1951* and Willem de Kooning's *Boudoir*, each having its own elegance and authority. Among the Europeans showing are Cremonini, Campigli and Afro (Italy); Tapies (Spain), and Creme (England). (Martha Jackson, to May 28.)—S. F.

**GASTON CHAISSAC:** A cobbler in a tiny French village, Chaisac has been championed by Jean Dubuffet. Chaisac paints faces on stones. Chaisac holds exhibitions at 3 A.M. Chaisac signs himself *Le Fumiste* (The Jerk) and writes dada poems. He is an artistic sorcerer involved with the weird, the uncomfortable, the subliminal, the abnormal. There are elements of psychotic art, of primitive art, of child art in his smoothly painted pastiches. Among them monstrous self-portraits—with split head, leering eye and hairy members—predominate. (Circle and Square, to May 16.)—D. A.

**YOUNG FRENCH & AMERICANS:** Despite the hands-across-the-sea tone of its title, this exhibition of 11 artists has a decidedly French look, except in the case of Wolfgang Roth who shows a rugged Maine landscape.

Moura Chabor presents four small, intimately brushed canvases of the Paris scene. Vincent Guignebert exhibits a well designed still-life, *La Langouste*, and Christian Julia an excellent monotype, *Still-Life with Red Flower*; but these artists are embarrassed by too ardent an admiration for Marchand and Picasso, respectively.

JULIA: *Still-Life with Red Flower*. At Galerie Moderne

Dayez paints a tired version of cubism, and Gen-Paul a decorator's version of Dufy.

In this group, Burton Hasen has best learned the lesson of French color, brushwork and pictorial wit. His *Still-life with Mask* is bright in color and imagery. (Galerie Moderne, to May 30.)—S. G.

**RICHARD FLORSHEIM:** German expressionism, Mexican realism and French surrealism have affected Florsheim's lithography at various times in his career. A nordic flavor still lingers in his large portraits—elongated, tortured faces sketched in heavy tusche strokes. But in several new large stones, Florsheim offers more original impressions of fleeing or dancing figures. He has devised a control for the use of turpentine wash and can now create atmospheric backgrounds for his strangely garbed figures. These, along with a few landscapes, show a more imaginative direction in Florsheim's work. (The Contemporaries, May 25-June 6.)—D. A.

**FACCI, GASPARO, LEWIS & MOORE:** Four winners of the Village Art Center's recent sculpture, print and drawing show recently received their prizes—a one-man show for each.

Dominico Facci is a capable sculptor, who carves and models simplified figures, heads and animals into smooth, rounded forms. Variations from conventional, understated naturalism are *Tattoo Man*, in grapefruit wood with tattoos drawn all over the figure, and a plaster study for *The Unknown Political Prisoner* with cut-out areas suggesting Gargallo's handling of muscles.

Oronzo Gasparo creates Matisse-like linear lithographs of figures and interiors. Lee Lewis, in crisp watercolors,

arranges derelict buildings into sharp, angular patterns. Robert J. Moore seems the most sophisticated of these artists. The well-balanced system of open planes and dark tree forms of his lithograph *A Beach Boat in the Autumn* shows an integration of technical and formal concerns. (Village Art Center.)—P. B.

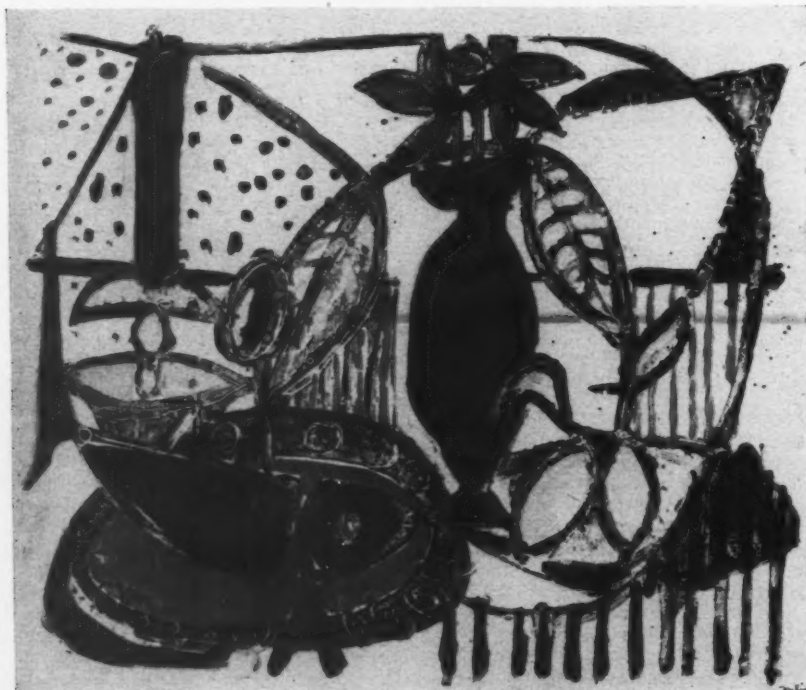
**THIS ENGLAND:** In honor of the coronation, the pageant of England from Elizabeth I to Elizabeth II unfolds in this exhibition of fine prints. Like a patter song from Gilbert and Sullivan, the themes of these topical prints are listed in the catalogue: kings, queens, lords and commoners; coaching, boating and sporting; literary and legal; celebrities and caricatures, and Vanity Fair.

Panoramic views of the Thames and vicinity, expertly engraved and hand-colored, and a pair of late 18th-century garden scenes printed by George Morland provide images of stately old England. But perennial self-critical English humor is here, too, in Vanity Fair cartoons by "Spy" and in a 19th-century gem, *The College Breakfast*. In the latter print, the spirit of Moll Flanders runs rampant. A dyspeptic Oxford don sits at table while a lascivious maid, rapt in her ogling, pours his coffee on the floor.

Finally, in striking and disheartening juxtaposition, there are images of the two Elizabeths. Elizabeth I appears in a strong engraving, with sharp features, regal bearing and elegant costume. Elizabeth II appears in a photo reproduction of a commissioned painting which reveals her more a Hollywood starlet than a proud queen. (Kennedy, to June 12.)—D. A.

**WILLIAM HARRIS:** Using a wide range of "real" material—burlap, netting, matchsticks, labels, old chromos—Harris has made a set of neat and playful collages that range easily over the whole field of modern art for their inspiration. They have neither the shock value or psychological implications of the early surrealist collages, nor the constructive character of the collages of Picasso and Matisse. Harris simply seems to prefer cutting and pasting to painting. His collages in the end are pictures in the traditional sense, signed with his cleverness and ready for the decorators' trade. A tasteful post-cubist arrangement, *White Abstraction* escapes this stigma. (Hewitt, to May 22.)—S. G.

**KATE HELSY:** A self-taught painter having her first show, Miss Helsy is by no means a primitive. Her paintings have some of the obsessiveness of primitives, but they are romantic and atmospheric. The surfaces are heavily worked in a diffused pointillist technique, with the pigment built up to stucco texture. In her earlier paintings, everything leans diagonally. A painting of a child alone on a precariously tipped street is reminiscent of the sets for the *Cabinet of Dr. Caligari*. In both *Stone Flower* and *Moonlight*. [Continued on page 24]





# Art and Morals

*"A work of art may have a moral effect, but to demand moral purpose from the artist is to make him ruin his job."*—GOETHE

At Smith College April 23 and 24 a symposium on Art and Morals was held. Participants were poets Archibald MacLeish, W. H. Auden and Allen Tate; painter Ben Shahn; architect Philip Johnson; critics Lionel Trilling, Jacques Barzun and George Boas, and scholars Edgar Wind and W. G. Constable. Following are excerpts from the addresses of Trilling and Boas:

## George Boas

... There can be no question in my ... mind that whatever human beings do or make will be judged by society, or the social group which happens to be in control of opinion, on an ethical basis. I fail to see how this can be avoided, if it is indeed desirable to avoid it. If a picture actually can be shown to have an undesirable influence over the conduct or even the thoughts of people, it will be judged ethically just as any other kind of conduct will be judged. ... The ethical criticism of the arts sometimes, as in Tolstoy, insisted that immoral works of art were not only immoral but were actually ugly. I suspect that Tolstoy, after he had written the novels which he was later to disavow, really was repelled by what he then believed to be evil and hence did find it ugly. In general, however, the wickedness of works of art was not said to reside in their ugliness, but precisely in their beauty. If vice were not beautiful no one would be attracted to it.

People who held such views were then faced with the problem of just what The Good consisted in. For members of certain churches, the answer was the ethical system proposed by that church and backed up by a long tradition of literature, if not of conduct. To others, however, it was apparent that even in so small a part of terrestrial culture as Europe there has never been a single ethical tradition, and consequently a person who wished to plead for ethical supremacy had to manufacture an ethical tradition or to select one of the many traditions by fiat as the true tradition. Moreover, when one examined traditions in which certain acts were called good ... one observed that the justification and esteem given to these acts varied with the theory of conduct or of religion or of law held by the various proponents of the values in question. What then is to constitute that set of ethical standards by which works of art could be judged? ...

The arts have a history. The artefacts made by the animals do not have

a history; hives, ant-hills, birds' nests, spider webs all appear to be the same today as they were at the beginning of recorded history. But nothing that a man makes in the way of poetry, painting, sculpture, even architecture remains static. ... The plain satisfaction of our biological needs remains unchanged. There must be something about art which locates it in time and which therefore removes it from the realm of the eternal and timeless. When one reflects upon that aspect of art, one sees that there is no foretelling what use works of art will be put to, how their values will change, how their very meaning will change as history moves on. They will be seen to have just as great an influence on conduct as ethics has on them. What is a moral picture or story in one period may become a downright wicked or even comic picture in another and the reverse is true also. The critic would then do better if he confined his attention to whatever he sees in the picture and to leave moral considerations for moralists. For we actually know very little about how human beings behave and about why they behave as they do. ...

## Lionel Trilling

... I should like to consider ... whether there is not something in the nature of art and something in the nature of morals which might make inevitable the antagonism between the two. ...

Now an enemy of art I believe I am not, but I am willing, at least for the moment, to accept the impeachment of being a *potential* enemy of art. Maybe by this sufficiently dreadful statement ... I mean only that I have it in myself to be depressed in spirit by those who love art too much, in which category I should never include the producers but only the consumers of art. But maybe I really mean nothing less than that I have certain suspicions of art itself.

If so, I am of course very lonely. ...

I think that we have to look at the possible deleterious effects of art, we have to suppose that they exist—how can we possibly possess a thing so good and so powerful without *paying* something for it, without having some possibility of harm from it? Nothing in civilization is so constituted that harm is not mixed up with its good. ...

As I say, I expect I don't have very much company in my suspicions of art. But I ... have for company William James. ... James was extraordinarily responsive to art. ... But he was aware of its dangers and spoke out about

them. ... I think it is fair to say that he thought of art as specifically a danger to the will. ... He is particularly concerned with the health of the will, which he conceives of as susceptible to deterioration from the gratuitous indulgence in emotion without reference to action.

When I was an undergraduate ... I found myself thinking of art in relation to will, in this instance will being, in some crude primary way, the object of art, of imaginative speculation. It may have been Bernard Shaw who initiated me with the habit of thinking of art in relation to will—Shaw who gave me such pleasure by the display of his own moral will, who made such an extreme issue of it, as between himself and Shakespeare ... and as between himself and the generalized type of "the poet" in the period of his young manhood.

It seems to me that when we speak of art, we ought to keep in mind the very simple idea that it is intimately bound up with will and desire, and in several ways. Will and desire are the subjects of art, and they are also the motive of art. To some this is a very offensive thing to say. When we speak of will and desire, we seem at once to be in the Kingdom of Necessity—to speak of will is to speak of the frustration of will or the opposition to will, of the things that stand in the way of will, of the vast world of the conditioned; to speak of desire is to speak of the thwarting of desire and of the objects of desire; and this means that we speak of intention, and tension, and utility and means; and it implies what we call good works—morals.

But will, which does indeed imply the Kingdom of Necessity, is a strange and paradoxical faculty—it also implies the Realm of Freedom. And art, as the expression of will, is as much concerned with Freedom as with Necessity. ... To understand how essential an impulse of the will it is, one ought to visit Madison Square Garden and see the arts of freedom in action—to see scores of artists doing what cannot be done, what we are forbidden by our nature to—flying through the air, walking where no one can walk, catching what no one can catch: the grim world of necessity overcome. The prestidigitator puts two dozen needles into his mouth and draws them out threaded: the world of freedom is affirmed. We know what sweat, and perhaps tears, what weary hours of practice, went into making the effect that charms us. But the agreement between us is that there must be no sign of this. All must seem to be done without



out effort, all must be done with the appearance of perfect spontaneity. All must be done, as we say, with grace. The good works we take for granted and hustle out of sight. What we want is the grace. The ultimate effect of will is the negation of effort—its appearance as grace. . . .

What I am trying to suggest is that if we think of art as the expression of will and desire, we get ourselves involved in a very satisfactory degree of complication. We get rid of that false image of the poet that for the last 200 years or so has been a figment of our imagination about poetry and a confusing element in our thought—that . . . passive young man Bernard Shaw loved to mock, who dreamed of goodness and beauty without willing them. . . .

#### Elements of Antagonism

I am trying to bring together, under the aspect of will, that element of morals and that element of art which makes for antagonism between them. The sentiment I have described as being characteristic of a certain important part of our response to art, the sentiment that favors the esthetic as against the moral element in any given work of art in which the two elements are conjoined, seems to me to be a very natural and acceptable impulse. . . .

We want to keep an area of life in which we can be sure of the existence of the spontaneous, in which we can feel that effect does not follow only upon sufficient cause, in which there is a large element of the gratuitous and the fortuitous, in which conditions and circumstances and law do not make up the sum of existence. . . . This is surely a very natural desire—I should say too that it is a very moral desire. It seems to me very natural indeed that the moral life should be conceived of as moving toward that development of itself in which, as it were, it withers away in its aspects of effort and law and exists only as spontaneity and beauty—the inevitable rightness of the deed and the beauty of the manner of the deed combining in what the Christian theologians call grace. . . .

#### Incorporation is Impossible

But you remember that Yeats cries out, "Mere dreams, mere dreams!"—and although he cherishes the impulse to incorporate the moral life in the esthetic which is thought of as its ideal end, he knows that it is not in fact possible: you cannot rear in stone, he says. . . . "The gentleness none there had ever known."

I have asked you to look at paradoxes: the tendency of the will to wish to show itself as transcending the effortfulness that characterizes human will; the tendency of morality to wish to transcend its defining difficulty and appear as grace.

There is one more paradox we must take note of: the tendency of grace to wish to transcend itself and to appear as good works, as the moral law in all its attendant sweat and conditionedness. We conceive of the moral life in all its pain as being one of the greatest, perhaps the very greatest, subjects of art, and to it poets and the musicians have subdued the grace of their genius. . . .

## BOOKS

**A BACKGROUND FOR BEAUTY**, by Arnold Silcock. (New York: Beechurst, \$10.) *An English esthetician examines man's conceptions of beauty from the Stone Age to the age of Henry Moore.*

**ART IN THE ICE AGE**, by Johannes Maringer and Hans-Georg Bandi. (New York: Praeger, \$12.50.) *A scholarly, well-documented history of Spanish Levant and Arctic art. (To be reviewed in a forthcoming issue.)*

**CERAMICS FOR THE POTTER**, by Ruth M. Home. (Peoria: Chas. Bennett, \$4.50.) *A comprehensive study of pottery, written by the director of museum research studies, at Ontario College of Art.*

**CÉZANNE**, by Roger Fry. (New York: Macmillan, \$3.) *A critical analysis of Cézanne's work, first published in 1927. Reissued with 54 plates.*

**CREATIVE INTUITION IN ART AND POETRY**, by Jacques Maritain. (New York: Pantheon, Bollingen Series, \$6.50.) *A noted French philosopher discusses the distinction and relationship between art and poetry. Text is comprised of lectures delivered in 1952 at the National Gallery of Art in Washington.*

**EDWARD HICKS, PAINTER OF THE PEACEABLE KINGDOM**, by Alice Ford. (Philadelphia: Univ. of Pennsylvania, \$8.50.) *The story of an early 19th-century Quaker preacher, one of America's most significant primitive painters, told by an authority on American folk painting.*

**FRAGMENTS OF LIFE, METAPHYSICS AND ART**, by Leó Bronstein. (New York: Bond Wheelwright, \$6.50.) *A meditative book about world problems, archeology, art history and philosophy, written by a Polish-born fine arts professor at Brandeis University.*

**GOYA'S CAPRICHOS**, by José Lopez-Rey. (Princeton Univ. Press, \$12.50.) *A two-volume study of Goya's graphic works, written by a Spanish art historian currently teaching at New York University's Institute of Fine Arts. Contains 264 plates.*

**ITALIAN MAIOLICA**, by Bernard Rackham. (New York: Pitman, \$6.50.) *A short illustrated history of maiolica, written by the former keeper of the department of ceramics, Victoria and Albert Museum.*

**LOREN MACIVER AND I. RICE PEREIRA**, by John I. H. Baur. (New York: Macmillan, \$3.) *A critical and biographical study of two American women painters by a curator of the Whitney Museum of American Art. Contains a selected list of paintings shown in a double retrospective at the Whitney in January, 1953, and a chronology of principal events in the life of each artist.*

**MAN OF FIRE: J. C. OROZCO**, by MacKinley Helm. (New York: Harcourt, Brace, \$7.50.) *The story of the late Orozco's life, and an analysis of his production by an authority on Mexican art.*

**THE MAN WHISTLER**, by Hesketh Pearson. (New York: Harper, \$3.75.) *A witty biography with accent on Whistler's public personality.*

**THE NEW STENCIL BOOK**, by Emmy Zweybruck. (New York: Prang.) *Elements of design discussed by a professional designer and educator.*

**RUBENS**, by Erik Larsen. (Antwerp: De Sikkels, \$3.60.) *A monograph tracing Rubens' development against political, economic and cultural backgrounds. Includes a "catalogue raisonné" of paintings in America, and a comparative table listing J. S. Held and W. R. Valentiner attributions.*

**UNDERSTANDING ART**, by Ana M. Berry. (New York: Studio Crowell, \$5.) *A general approach to fundamental principles of art, designed for the lay reader. (To be reviewed in a forthcoming issue.)*

**VICTORIAN OLYMPUS**, by William Gaunt. (New York: Oxford, \$3.50.) *A lively history of late Victorian classic and academic painters, written by an English historian and art critic. The author is ART DIGEST's London correspondent.*

## PRINT NOTES

**Bloomington, Indiana:** The Graphic Workshop of the University of Indiana, under the direction of visiting instructor Seong Moy, has issued a portfolio of black-and-white woodcuts. Printed in an edition limited to 40 copies, the portfolio includes one print by Moy and eight by students.

**Philadelphia, Pennsylvania:** Two Spanish artists controversial in their time, Goya and Picasso, are linked in an exhibition of prints in various media, at the Philadelphia Museum of Art through May 31. Goya is represented with two of his famous aquatint series and a set of four lithographs from his last period. Picasso's graphic history is traced from early prints to his most recent, bold lithographs.

**San Francisco, California:** The San Francisco Art Association's 17th Annual Drawing and Print Exhibition, on view at the San Francisco Museum to May 31, was selected by a five-man jury from among 667 works. A jury of awards comprising Dale Joe and Frann S. Reynolds gave prizes to Emiko Nakano, Richards Ruben, Edith M. Smith, Felix Ruvolo, Julius Wasserstein and David Simpson. Nakano's top prize of \$100 was awarded for an abstract tempera-and-conte night landscape.

**Washington, D. C.:** This year, the scope of the Library of Congress national print exhibition (on view through July 31) has been extended to include some 28 Mexican and Cuban prints. For this 11th annual, an admission jury comprising Grace Albee, wood engraver, Mrs. Victoria Huntley, lithographer, and John E. Costigan, etcher, selected 201 prints from among 1,148 entries. The largest group accepted comprises block-prints (70); the second largest, intaglio. One-third of the prints are in color. Before the close of the show, a group of prints will be selected for purchase by a standing committee for the Pennell Fund.

## Recent Accessions

Following are contemporary American and European painting and sculpture acquisitions recently reported by museums throughout this country. For a detailed list of Carnegie Institute and Albright Art Gallery accessions from the 1952 Pittsburgh International and from other sources, see page 9 of this issue.

### Ranger fund purchases by the National Academy of Design, New York

Twenty new paintings have been purchased recently by the council of the National Academy with funds provided by the Henry Ward Ranger bequest. Since 1919, when the Ranger money became available, \$331,490 has been spent on 162 paintings, 22 of which have been added to the National Collection of Fine Arts in Washington, the remainder of which are on exhibition in museums throughout the country. The purchases announced for 1953 are:

ASPLUND, TORE: *Autumn Fields*. Watercolor.  
BROOK, ALEXANDER: *Black and White*. Oil.  
CARROLL, JOHN: *The Shadow*. Oil.  
DICKINSON, EDWIN: *Carousel Bridge, Paris*. Oil.  
FITZGERALD, EDMUND J.: *Bridge at Booth Bay*. Watercolor.  
GRUPPE, EMIL A.: *March, Vermont*. Oil.  
NACK, KENNETH: *Alienation of the Fathoms*. Watercolor.  
NISBET, ROBERT: *Morning Light*. Oil.  
OLINSKY, IVAN G.: *Serviceman's Wife*. Oil.  
OLSEN, HERB: *City Street*. Oil.  
PARR, JAMES W.: *Facade*. Watercolor. (See illustration on page 9.)  
PICKEN, GEORGE: *Abandoned*. Oil.  
PITZ, HENRY C.: *Back Country*. Watercolor.  
RIPLEY, A. LASSELL: *End of Winter*. Watercolor.  
RYAN, ERIC J.: *Bahnhof*. Oil.  
SAASTO-AUNIO, IRENE: *Sea Life*. Watercolor.  
SPEIGHT, FRANCIS: *Ruins Along the Schuylkill*. Oil.  
TEAGUE, DONALD: *Tower Bridge*. Watercolor.  
WESCOTT, PAUL: *The Outer Reefs*. Oil.  
YERXA, THOMAS: *Industrial Landscape*. Oil.

### University of Illinois, Urbana, Illinois

Seven purchases by the university from its 1953 Exhibition of Contemporary American Painting and Sculpture:

SHAHN, BEN: *Second Allegory*. Oil.  
GRILLEY, ROBERT L.: *Arrival of Nike at Panmunjom*. Oil.  
JOHNSTON, YNEZ: *Steps to a Lighthouse*. Oil.  
KEPES, GYORGY: *Lake*. Oil.  
KUPFERMAN, LAWRENCE: *The Tempest*. Oil.  
WORTH, MARGARITA: *Seraph*. Lignum vitae head.  
ROSZAK, THEODORE J.: *Migrant*. Steel and copper sculpture.

### Toledo Museum of Art

Six purchases from its 1952 summer annual:  
BAZIOTES, WILLIAM: *Scorpion*. 1952. Oil.  
TOBEY, MARK: *Quiet One*. 1950. Oil on cardboard. (See cover and page 3.)  
KUCH, JOHN: *Hanging Clothes*. 1951. Oil.  
JONES, JOE: *Regatta*. Oil.  
FOY, GRAY: *Winter Painting*. 1951. Oil.  
REINHARDT, AD: *No. 1*. 1951. Oil.

LAWRENCE: *Juke Box*. Detroit Institute



May 15, 1953



DE LA FRESNAYE: *Le Vie Conjugale*. Minneapolis Institute

### Minneapolis Institute of Arts

New accessions are two paintings and one sculpture from the early phases of the cubist movement, representing the "facet" or "semi-geometrical" stages, and the "synthetic" or "reassembling" stage. The three purchases are:  
DE LA FRESNAYE, ROGER: *La Vie Conjugale*, 1913. Oil, "facet cubism."  
LIPCHITZ, JACQUES: *Matador*, 1914. Full-length bronze, "facet cubism."  
GRIS, JUAN: *Still-Life*, 1917. Oil, "synthetic cubism."

### Cincinnati Art Museum

PISSARRO, CAMILLE: *Cabbage Patch Near the Village*. Oil. Gift.

### Brooklyn Museum

STERNE, MAURICE: *The Sacrifice*. Gift.  
PASCIN, JULES: *Three Girls*. Gift.  
GLACKENS, WILLIAM J.: *The County Fair*. Gift.  
TOLMAN, STACY: *The Musicale*. Gift.  
POOR, ANNE: *The Fresco Painter*. Gift.  
STEVENS, EDWARD JOHN: *The Mexican Cat*. Gift.  
NEAGOE, ANNA: *Evening Echo*. Gift.

### Newark Museum, New Jersey

MODIGLIANI, AMADEO: *Bronze Head*. (This piece, according to the museum's release, is 19 1/4" high and reveals the artist's interest in Negro sculpture. Exaggerated, simple and monumental in character, the head has kinship with the most ancient primitive traditions.)

### Des Moines Art Center, Iowa

ROUAULT, GEORGES: *Vieux Faubourg*. Oil. Gift.  
Two Girls. Etching. Gift.  
HELIKER, JOHN: *Orvieto*. Oil. Gift.  
HUNT, R. JAMES: *River Scene*. Oil on canvas paper. Gift.  
KNATHS, KARL: *Book, Shell and Ship*. Oil. Gift.  
POOR, ANNE: *Terr*. Oil. Gift.  
RATTNER, ABRAHAM: *Crucifixion*. Oil. Gift.  
SPRUCE, EVERETT: *Desert*. Oil. Gift.  
JONES, JOHN PAUL: *Black Still-Life*. Casein. Gift.  
LECHAY, JAMES: *Strange Sky over Nyack*. Casein. Gift.  
LEVINE, JACK: *Literary Coterie*. Gouache. Gift.  
MARIN, JOHN: *Peach Orchard in Bloom*. Watercolor. Gift.  
PRENDERGAST, MAURICE: *Surf*. Watercolor. Gift.  
TAMAYO, RUFINO: *Peasant Woman*. Gouache. Gift.  
ZERBE, KARL: *Portrait of Max Beckmann*. Gouache. Gift.  
AMINO, LEO: *Transfigured*. Fluorescent plastic sculpture. Purchase.  
CALDER, ALEXANDER: *Black Spread*. Metal mobile. Gift.  
LACRAISE, GASTON: *Head of John Marin*. Bronze. Gift.  
BECKMANN, MAX: *Tightrope Walker*. Etching. Gift.  
BROWN, CARLYLE: *Still-Life*. Ink. Gift.  
GROSZ, GEORGE: *From the Slums*. Lithograph. Gift.  
HARTLEY, MARSDEN: *Maine Coast No. 2*. Charcoal and chalk. Gift.

HOFER, CARL: *Noise*. Lithograph. Gift.  
HOPPER, EDWARD: *Night Shadows*. Etching. Gift.  
JONES, JOHN PAUL: *Yellow*. Color intaglio print. Gift.  
KOERNER, HENRY: *Des Moines from MacRae Park*. Ink. Gift.  
Nedick's. Ink and color. Gift.  
KOLLWITZ, KAETHE: *Battlefield*. Etching. Gift.  
SLOAN, JOHN: *Connoisseurs of Prints*. Etching. Gift.  
TAM, REUBEN: *Moon*. Brush and ink. Gift.

### Detroit Institute of Arts

LAWRENCE, JACOB: *The Jukebox*. Oil. Gift.  
BROWNING, COLLEEN: *Morning*. Oil. Gift.  
LEE-SMITH, HUGHIE: *Boy with Tire*. Oil. Gift.

### Wadsworth Atheneum, Hartford, Conn.

ZIMMERMAN, PAUL: *Luminescence*. Oil. Gift.  
CALABRESE, DAN: *Homage to Robert Frost*. Purchase.  
WATKINS, FRANKLIN: *Flowers in a Vase*. Purchase.  
JOHNSTON, YNEZ: *Black Palace with Red Courtyard*. Purchase.

### Columbus, Gallery of Fine Arts, Ohio

LEBRUN, RICO: *Centurion's Horse*. Oil. Purchase. (Awarded second prize at the Metropolitan Museum's American Painting 1950 Exhibition.)

### Akron Art Institute, Ohio

Purchases made from the Human Equation exhibition:

ANUSZKINWICZ, RICHARD: *Open Door*. Flint, LEROY: *Apocalypse - A Triptych*. Gosminski, RICHARD: *Happy Birthday*. Hodermarsky, DAN: *Their Laughter and Music*. Hollendonner, RICK: *The Locker Room*. Jankowski, JOSEPH: *Exodus*. Lipstreu, KENNETH J.: *Young Girl*. Lottermann, HAL: *Undecided*. McDermott, MARY ELLEN: *Man Is the Measure of All Things*. Mutchler, DWIGHT: *I Met Them at Their Doorways*. Shawkey, SIGMUND: *Only Through God*. Skeggs, DAVID P.: *Differences Resolved*.

### Washington University, St. Louis

GORKY, ARSHILE: *Golden Brown Painting*. Purchase. (One of the last works completed before the death of the painter in 1948.)

### Randolph-Macon Woman's College, Lynchburg, Virginia

Whistler, JAMES McNeill: *Lady With a Japanese Fan*. Purchase.  
Koffman, NAT: *Landscape Abstraction*. Oil. Gift.  
Church. Watercolor. Gift.

### Witte Memorial Museum, San Antonio, Texas

Pachner, WILLIAM: *In Our World*. Gift.



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## ON THE MATERIAL SIDE

by Ralph Mayer

### Red Pigments

Some 2,300 years ago, Theocritus noted that about 90 years before his time a new "artificial" pigment had been invented by calcining (roasting in a furnace) some native earth-red iron oxides. Today we regard all pigments manufactured from colored ores or earths as "earth colors" whether they are raw or burnt. The miscellaneous and unstandardized native red earths have been replaced by synthetic iron oxides, Indian red, light red and Mars colors.

Our standard red pigment today is cadmium red—light, with a series of medium, deep and maroon varieties for painters who require them. Cadmium red is a more reliable substitute for mercury sulphide vermilion which has been made synthetically in Europe since the middle ages. (Vermilion is a permanent color in most respects, but occasionally, for no explicable reason, it reverts to the form of mercury sulphide.) In Roman times, before the discovery of vermilion (it appeared in China even earlier than it did in Europe), the color was produced from the mineral cinnabar. Pliny, during the first century, noted that cinnabar was obtained on the coast of Spain by shooting arrows into inaccessible cliffs to dislodge chunks of the mineral.

For transparent ruby red today we depend on alizarin, a synthetic color which, since 1870, has been made from anthracene. Alizarin occurs in nature in the madder plant; the old madder lakes and rose madder were made from the roots of the plant. They were the sole survivors of a great many far less permanent colors obtained from various sources, for example lac (from whence our term "lake"), a derivative of the shellac insect of India; cochineal, an insect product from the New World, and dragon's blood, a vegetable product from Asia. (According to Pliny, dragon's blood is not the pure blood of the dragon, but the commingled blood of the dragon and the elephant who engage in combat whenever they meet, the dragon killing the elephant in its coils and being crushed itself when the dying elephant falls.)

### Yellow Pigments

Our principle bright yellow pigments since about 1840 have been the cadmiums—light, medium, deep and orange—brilliant, powerful and opaque pigments, suitable for all easel painting techniques. Strontium yellow, a semi-opaque, pale yellow with a pronounced greenish undertone, has a more limited application. Two valuable yellows not often encountered outside the artists' material field are cobalt yellow (aureolin), used for transparent glazes since the middle of the 19th century, and Naples yellow, a lead antimoniate of ancient and obscure origin which has survived because of its excellent color and physical properties.

The dull yellows in use are ochre, a native earth from France; Mars yellow, its modern synthetic counterpart, and raw sienna, a clayey earth from Italy. The transparent ochers comprise a group of miscellaneous earth colors of rather unstandardized hues.

### Green Pigments

The earliest greens were mixtures of blues and yellows. For limited palettes they sufficed, but artists have always searched for good greens, realizing the advantages of single pigments over complex mixtures. Most painting techniques call for the adjustment of green pigments with varying amounts and types of yellow; in the absence of a basic green pigment, this adjustment becomes quite complex.

Viridian, a cold, transparent emerald color, has been the principle bright green since about 1860. The modern phthalocyanine green is a stronger, clearer counterpart. Widely employed, but of lesser utility are chromium oxide green (1862), a rather dull, opaque green of great chemical stability; cobalt green (1835), a similar pigment of more bluish hue, and green earth, a transparent weak color of limited value in oil but well liked and traditionally used in water mediums.

### Brown Pigments

With the exception of a brown alizarin not very widely used, our permanent browns are burnt and raw umbers, burnt sienna and burnt green earth (transparent brown). None of these is recorded in very early writings, but each has been employed for sufficiently long to warrant its acceptance.

### Violet Pigments

Cobalt violet (about 1860) and manganese violet fill our needs for bright violets and purples. Manganese violet has been known since about 1868 but was not used until recently. Its hue is similar to that of cobalt violet which it replaces in pastel and some water mediums because some (but not all) of the cobalt violets contain arsenic. Mars violet is an "earthy" pigment which can be used to produce violet or lavender shades in dull or low-keyed works.

### Black Pigments

The standard artists' black pigment is ivory black, originally made by burning ivory scraps in a special furnace, but long since produced by burning selected bones. The modern Mars black—a heavier mixed iron oxide pigment—is also useful. Lampblack, a form of pure carbon made since prehistoric times by collecting the soot from burning oils, is still in fairly wide use but is less generally liked.

The creative fine arts painter has never really needed the super-brilliant or vivid hues encountered among some of the impermanent aniline dye pigments (geranium red, brilliant rose, magenta, etc.), and none of the improved modern versions of these materials has been entirely approved by authorities. They are quite useful, however, to those whose work is done solely for reproduction.

Since 1942, when the National Bureau of Standards (S-92-42) for Artists' Oil Paints was circulated, pigment nomenclature has been standardized in this country, so that the confusion which plagued artists for centuries no longer exists here.



## Stuart Davis

[Continued from page 13]

easiest to come by and should not be wasted. For several years I've been thinking of *not* making enthusiasm a condition for uninterrupted continuity of interest. The act of perception is itself a good reason for enthusiasm. Ability to perceive is common to *both* elating and depressing experiences. Sometimes I get my most satisfying results on a day I have no real stimulus to paint at all."

We are in Davis' studio, a second floor front on lower Seventh Avenue. The scene is curiously like a Davis painting in monochrome. A tremendous number of things lies in sight, yet there is no clutter. The impression of neatness is unaccountable yet distinct. For the moment, a fluorescent light overhead recreates an uneasy 20th-century day. Davis turns the easel. The large painting is resplendent and new—a major work. Its title is *Semé*—"Strewn," says Davis, "lots of things." It is in fact a complex organization, predominantly yellow set off with a wine red. Davis has an extraordinary way of making white areas a color.

Words, either in titles or in Davis' paintings themselves have a major part to play. Here the word ANY stands out. The word EYDEAS at the bottom of the canvas is less obvious because it is in script. What do these words mean—or rather, *do they mean?* Yes, they have a context, and over and above that a sort of hypnotic import, such as words have for that other painter, E. E. Cummings. They are like words in a headline. Davis grew up with the press. "In this painting ANY means any subject matter is equal in art, from the most insignificant to one of relative importance. What is significant in subject matter is what is spontaneously given." And as for EYDEAS—the EY is for eye? Visual ideas? "Yes, probably," Davis admits.

### Titles Sometimes Meaningless

Titles don't have to mean anything in particular. The recent *Rapt at Rappaport's* has no communicable meaning. For a while Davis was afraid it was too close to the earlier *Report from Rockport*. When he was teaching at Yale he was accused of taking *Rappaport's* from the name of a liquor store in New Haven which uses the subtitle or slogan: "Let Mort wrap a quart." But there was nothing to this. Davis never saw the store.

A painting like this *Semé* is first planned in black and white—"a two-color painting." "I make a black and white drawing as a starter, like the one for *Rapt at Rappaport's* on the north wall. Then I decide on the number of colors to be used in the final execution and mix their exact intervals before starting work." The colors for both these paintings have been kept on a small canvas over by the door "for the record."

"The structure of the finished painting is not held together by the black-and-white definitions of the original drawing," Davis insists. "In no case is the color held together by lines and edges as Léger often uses black lines to support major shapes; take out the

black lines and the color wouldn't hold up by itself as structural color intervals." For Davis, "shapes are defined by their own color intervals, and are on their own. No discussion, you understand, of the merits of the two ideas."

Question: Is one color in front of another? "It's reversible, like a box drawn so that you can see the same planes as either advancing or receding in front or in back. What is basic is that there are different planes. I never think of coming forward or going back, that old idea that certain colors are advancing and others are retiring. They're *not*—except in the context of an analogy to some subject matter in the mind of the spectator.

"What is required is that all areas be simultaneously perceived by the spectator. You see things as a unit at the same time. What there is, *all* at the same time." Davis' paintings are headlines, billboards, their immediacy is their Americanness. This is not to deny the paintings' gradual growth upon the observer. One aspect does not exclude the other. There is a process of observing and seeing each day new relationships—a process of *doing* which takes a matter of months. But no thinking of *this* color seen after *that* color."

### He Works Slowly

A matter of months: Davis works slowly. He sells everything he paints and yet he is hard up. He has taught 10 years at the New School for Social Research, and he has taught at Yale, but he is sure that the men who go out to universities, artists in residence, paint the worse for it.

The sacrifices of men who have jilted money are always of interest. In Davis' case the lack of money has kept his life at once difficult and simple, and hard times have set their austere value on his work. When he was 19, Harper's Weekly gave him enough money for his summer at Provincetown. And later during the first World War he had a job with a branch of the Intelligence Department; he worked for Walter Lippman drawing maps, ethnographic, economic, which were stored for a peace conference. Then he did occasional cartoons, jokes, and sold them. And he painted a sign for Polly Holiday's Greenwich Village Inn. "I remember walking in from East Orange to Polly Holiday's on New Year's Eve. Demuth was there. He loaned me the money to go home. I don't know, I really don't know, how I lived. Occasionally I had to go back to my parents. After Provincetown I was able to go to my father's house in Gloucester. I was unable to live any place else. Eventually my father lost the house.

"When I painted those eggbeater pictures around 1926 I worked in a small room, 9' x 11', which made it obligatory to have a still-life of a simple nature in one place. I had never done any thing like those paintings before. I guess I had just got to a point where I could think of areas themselves having more significance than I had previously given them. What I suppose is an abstract attitude, although I distrust the word.

"I went to Paris in 1928. Mrs. Force

[Juliana Force, then director of the Whitney Museum] gave me \$900 for three paintings. I took one suitcase and got on the boat. I liked Paris the minute I got there. Everything was human-sized. The pressure of American anti-art was removed. You could starve to death quicker there but you had the illusion an artist was a human being and not just a bum. I had a studio in the rue Vercingetorix—I got married over there. I came back with no money and took a place on 14th Street. I'm wondering how I paid the rent. I don't think I got it from my father; he was short of money at the time. I guess I sold a painting—yes, I had a show with the Downtown Gallery. *She* had already given me one the year before I went to Paris for that matter and she *sold* paintings. I taught at the Art Student's League. I had pupils who came up to the studio. But there has always been the economic terror up to this very day. It is a complete mystery; there's no rationality to it at all."

### He Views the Abstract Scene

How does the contemporary abstract scene look to Davis? "Kootz' boys and the others?" Davis blows hot and cold. "The fact that they made large paintings is a good thing in itself. Some of them have real talent. DeKooning has; Motherwell has. I don't care for the terminology of their propaganda, but I see them apart from the baloney, and can look at them with pleasure. I admire this uneasy cohesion they've got up.

"I liked the exhibition at that gallery called The Stable. The character reminded me of the first Independent Show in 1910. There was some affirmation about art in the exhibition itself apart from the individual items that composed it.

"Yes, I am all for them. A lot of energy and integrity. But it's the expressionist attitude I don't see any need for—the dripping ritual given over-importance. Gorky [Davis was a close friend of Gorky] saw a Picasso where the paint had run, and it *meant* something to him.

"An American art?—various schools have been called that. But America is part of the world now. Still, art ought to have the character of the place the man makes it lives in. I see what goes on in Europe, and I don't see any new challenging idea other than we've had already and are familiar with.

"You have to consult yourself. I don't know anyone else to ask."

### Coast-to-Coast Notes

[Continued from page 12]

Barbara's Museum of Art (June 9-28); the San Francisco Museum of Art (July 17-Aug. 6); the Portland Art Museum (Sept. 3-27), and the Seattle Museum of Art (Nov. 11-Dec. 6). The show introduces a group of engraved glass pieces designed by the American sculptor, Bruce Moore, and also pieces by five British artists: Robin Darwin, Jacob Epstein, Graham Sutherland, Frank Dobson and Matthew Smith. All the glass in the show was made in the Steuben factory at the Corning Glass Center, Corning, N. Y.

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57TH STREET

[Continued from page 18]

dream themes—floating figures and bits of buildings—are treated with an airiness that enhances their mystery. (Roko, to May 21.)—P. B.

LEOPOLD SURVAGE: Linear black and white drawings by this veteran French artist would make proper book illustrations. Human figures, sometimes ludicrously posturing, are grouped in abstract patterns on the page. Their processional movement is regulated by white "stops," carefully adjusted empty spaces. Survage's humor is best seen in a drawing in which men and women resembling South Sea natives shield themselves with outsize jungle leaves. His classical parallel line and cross-hatch technique is consistently attractive, although his themes often seem banal. (Circle and Square, to May 16.)—D. A.

ALLAN KAPROW: A latter-day abstract fauvism characterizes the work of Kaprow whose turgid swirling, forms generally move with difficulty under the weight of large daubs of color. But among these untitled, unnumbered canvases, one large work, apparently a landscape with figures and animals, and a small panel painted in high chroma with clear, curving strokes, come to life precisely because they are well painted.

Supplementing the canvases is a series of cubist motifs painted on wood panels of irregular profile whose *raison d'être* is not clear. Several drawings have a fragmentary charm. (Hansa, to May 16.)—S. G.

AUNIO, BUELL & CANTARELLA: These prizewinners in oils, watercolors and prints were each seen in recent solo shows.

Irene Aunio, a watercolorist, paints wildlife in natural settings. Her color is autumnal, with accents of dry brushwork giving a feathery quality to animals, birds and foliage.

Prints by Alice Standish Buell are conventional etchings of architecture and landscape, with photographic grays produced by expert technical manipulation. When the contrast of values is strong, as in *Noon Hour*, a barn interior with dark beams, the result is quite dramatic.

Maria Boveri Cantarella paints shiny still-lives. Her color is harsh, and the light that gives form to the shimmering surfaces of fruits and fabrics is clear and hard. (Pen & Brush.)—P. B.

GEORGIA WOMEN: Georgian members of the National Association of Women Artists display a strong interest in portrait and landscape paintings. More than half the works in this exhibition are either studio figure pieces or on-the-

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spot representations of local vistas. Notable paintings are Hermione Walker Stevens' poetic *Hills of Haversham*; Nell Choate Shute's expressionist image of an antiquated house, and Eloise Ellis' conventional still-life. (Argent, to May 30.)—D. A.

**EL YACOUBI:** Unlike the child who said "first I have a think and then I draw a line around it," El Yacoubi first draws his lines, then thinks out their meaning. The success or failures of his pictures depends on Allah; the artist does not expect either credit or blame. Deriving from the artist's Moroccan and Islamic background, these images are delineated with the confident directness of cave drawings or doodles. At times they are so naive as to appear sophisticated. (Weyhe, to May 26.)

—S. F.

**RICHARD WHORF:** In his first New York exhibition, this successful actor reveals his capabilities as an equally successful illustrator. Whorf's gouaches have that brand new crispness of good commercial art. He divides his paintings into three categories: "Surrealist," "Realist" and "Optimist."

The "surreal" paintings are glossy arrangements of costumed figures posed on an unending plane. More straightforward renderings of specific places make up the "real" paintings. A decorative series depicting Victorian country houses forms the third group. (Milch, to May 29.)—P. B.

**HARRY CROWLEY:** An abstract expressionist, Crowley paints evocations of the borderland between conscious and subconscious. His intention is to intensify, to project fleeting, dramatic visions of his psyche. In some cases the obliquities of this borderland are too much for the painter's craft, and collateral meanings are obscured. But in some paintings, as *Intuitive Revelation*, Crowley's use of misty apparitional forms against tenebrous grounds conveys the full wonder of his insights. (Salpeter, to May 30.)—D. A.

**SCHWIEDER GROUP:** The 21st exhibition of paintings by Arthur Schwieder students maintains the character that has always made impression: the individuality of the work. Guidance is obviously given, but personal expression is encouraged. Even when the same subjects are handled, the individual approach is apparent. Figures and still-lives predominate in the present showing. Notable figure pieces are *Portrait* by Rose Goldenblatt, Josephine Fine's *The Model* and Fannie Brandt's *Model in Shadow*. There are commendable still-lives by W. G. Becker, Betty Herford, Tessie Schaefer, Berenice Schwieder and Marion S. Wolff—all far from amateur work. Clare Rossiter's *Our Studio*, showing artists at their easels in admirable spatial arrangement, is both witty and animated. (Milch, May 18 through 29.)—M. B.

**AFI ANNUAL:** Stylistic diversity and a good number of notable works make this a pleasant show. Best work in abstraction is offered by George Allston who enlarges and juxtaposes small de-

tails of natural forms. Expressionism is found in Joseph Jeswald's portrait of an isolated man; realism, in Peter D'Anna's competently painted view from a window. A primitive painter who achieves consistently poetic effects is Captain Hugh Mulzac, who shows three exotic oils. Sidney Kanegis' wood sculpture of a decaying fish is one of the best works in the show. (AFI, to June 31.)—D. A.

**TILLY LOSCH:** Recent paintings by this artist suggest that her aim is to startle the public with capricious effects of color and form. Among her vagaries are paintings of two women standing near a levitated cross in a landscape; a towering feminine figure with an enormous spiked, red halo (or headdress), and two heads appearing from a mat of verdure. Yet when Miss Losch forgets her apparent desire to produce eye-openers, she models form with skill and uses color with real discretion, as in the figure of a girl in a pink robe skillfully placed in landscape setting. (Hugo, to May 16.)

—M. B.

**JEAN BOWMAN:** Many of the equestrian portraits in this show are commissioned works depicting thoroughbreds in static poses. Miss Bowman paints with thin, hard colors emphasizing anatomical detail. (Grand Central, to June 2.)—D. A.

**GROUP:** Two watercolors by Harriet Chaprack come closest to being professional in this show. A still-life in pale yellows and pinks by Aurelia Varrone is the only oil which seems fresh and inspired. Others showing are Salle, Wilner, O'Neill, Bohannon and Vedy. (Kottler, to May 30.)—D. A.

**GUNVOR BULL-TEILMAN:** Figures, landscapes, portraits and a group of ceramic bowls, tiles and figurines by this Norwegian-American artist have a directness that results from a rejection of stylistic tricks. The blunt forms and weighty colors of *The Eclipse*—a symbolic assemblage of masks surrounding a stark tree under a blackened sun—gives this large, expressionist painting a sense of mysterious ceremony. In her portraits, the artist appears to have been inhibited by the demands of her subjects. (Serigraph, to May 25.)—P. B.

**LENARD KESTER:** Scenes of California outdoor life—beaches, fishing inlets and picnics, as well as paintings inspired by the circus make up this show. Kester paints with heavy, opaque color, and frequently uses only primaries. His genre scenes, crowded with small, mannered figures, derive from various sources: Berman, Kuhn, and New Yorker illustrators. (A.A.A., to May 30.)—D. A.

**ATHENA SANTOZE HSU:** Using a number of western devices instead of the tonal brushing of classical Chinese painters, this Formosan art professor attempts to synthesize East and West. Her watercolors are based, for the most part, on conventional Chinese scenes. Their range of local color gives them an odd crudity. (Chapellier, to June 9.)

—D. A.

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### Auction Calendar

May 20 & 21, 1:45 P.M. Parke-Bernet Galleries. French & English period furniture & decorations from the property of the estate of the late Grace H. Mitchell, Bronxville, N. Y., sold by order of the administratrix, & property from other owners. In the sale are landscapes, genre paintings mainly by American, French & British 19th-20th-century artists. Exhibition from May 16.

May 22, 1:45 P.M. Parke-Bernet Galleries. Decorative sculpture & furniture for the terrace & garden assembled by Mme. Renée Guibal of Haut du Val (near Versailles) & sold by her order. Sale includes statuettes, urns, wall & other fountains, garden benches & bird baths, most of them in sculptured limestone, but with others in cast iron & marble. Among the four statuettes are nude cherubs, depicting the arts & sciences, a pair of fauns astride reclining sheep, a large Bavant faience statuette of a turkey cock. In the sale also are a number of jardinières, faience bird & animal figures & other appropriate decorative objects. Exhibition from May 16.

May 27 & 28, 1:45 P.M. Parke-Bernet Galleries. A sale of English & French furniture, paintings & decorations belonging to Mrs. Ady Lagstein of New York and from other owners. Exhibition from May 22.

May 21 & 22, 1 P.M. Plaza Art Galleries. A sale of French & English furniture, porcelains, oil paintings & rugs from various estates & their consignors. Exhibition from May 16.

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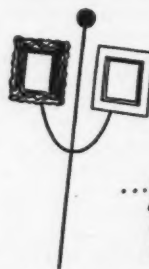
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## HONOR ROLL

(Below ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

### Akron Art Institute 30th Annual May Show, Ohio

Schock, William, oil "outstanding painting"  
Herron, Frances W., oil 1st award  
Grathwol, Ray, oil 2nd award  
McDermott, Mary Ellen, oil 3rd award  
Faysash, Julius, w.c. 1st award  
Kitnor, Harold, w.c. 2nd award  
Winebrenner, Cal, w.c. 3rd award  
Reinker, Dale B., w.c. hon. mention  
Yost, Fred, drwg., 1st award  
Guren, Arthur, drwg., 2nd award  
Faysash, Julius, drwg., 3rd award  
Weiner, Homer A., print 1st award  
Johnson, Mayo, sculp., 1st award  
Guilbeau, Honore, sculp., 2nd award  
Harbin, Dell, sculp., 3rd award  
Day, Robert, sculp., hon. mention  
Saubert, Vivian, ceramic hon. mention

### Cleveland Artists and Craftsmen 35th Annual Exhibition, Ohio

Ellis, Dean, oil special award  
Teyral, John, oil 1st  
Kempsmith, Joan, oil 2nd  
Grauer, William C., oil 3rd  
Grauer, William C., oil figure special award  
Henning, Edward B., oil figure 1st  
Rossback, Lois, oil figure 2nd  
Reiter, Lawrence, oil figure 3rd  
Ellis, Dean, oil industrial special award  
Anuszkiewicz, Richard, oil industrial 1st  
Meyers, Francis J., oil industrial 2nd  
Dubaniewicz, Peter Paul, oil industrial 3rd  
Teyral, John, oil still-life special award  
Riba, Paul, oil still-life 1st  
Kempsmith, Joan, oil still-life 2nd  
McCracken, Grace Anglada, oil still-life 3rd  
Winter, Edward, mural special award  
Hall, Doris, mural 1st  
Garfield, Gerald, mural 2nd  
Godlewski, Marion, mural 3rd  
Dubaniewicz, Peter Paul, w.c. special award  
Kravitz, Shirley, w.c. 1st  
Fiss, Murray, w.c. 2nd  
Sloan, Nancy, w.c. 3rd  
Kempsmith, Joan, drwg., 1st  
Anuszkiewicz, Richard, drwg., 2nd  
Flory, Phoebe, drwg., 3rd

Sherman, Phyllis, intaglio 1st  
Egert, Thalia, intaglio 2nd  
Hahn, Harold M., intaglio 3rd  
Sherman, Phyllis, litho. 1st  
Eppink, Norman R., litho. 2nd  
Bulone, Joseph, sculp., 1st  
Blum, Helaine D., sculp., 2nd  
Lange, Katharine Gruener, sculp., 3rd  
Wilson, John R., ceram. sculp. special award  
Evans, Stanley T., ceram. sculp., 1st  
Neumann, William A., ceram. sculp., 2nd  
Chapman, Anne, ceram. sculp., 3rd

### Knickerbocker Artists 6th Annual Exhibition, New York

Sideris, Alexander, oil gold medal  
McQuillan, Frances, oil silver medal  
Wending, Erwin, oil \$50 prize  
Lehrman, Rosalie, oil hon. mention  
Indiviglia, Salvatore, w.c. gold medal  
Roberts, Richard, w.c. silver medal  
Bernstein, Sylvia, w.c. \$50 prize  
Bardin, J., w.c. hon. mention  
Barrett, Oliver, sculp. gold medal  
Gutman, Ruth, sculp. silver medal  
Dryfoss, Nancy, sculp. \$50 prize  
Varthis, Penelope, sculp. hon. mention  
Viesulas, Romas, graphics hon. mention

### National Sculpture Society 20th Exhibition of Small Bas Reliefs and Medals, New York, N. Y.

Manship, Paul, medals, \$150 Morris Prize  
Mankowski, Bruno, medal, \$50 Bennett Prize  
Marans, Moissas, hon. mention  
Poldimani, Gino, hon. mention  
Weems, Katharine Lane, hon. mention  
Williams, Wheeler, hon. mention  
Howard, Cecil, sculp., Adams Medal

### New Haven Paint & Clay 52nd Annual Exhibition, Conn.

Riley, Bernard, \$50 Best-in-Show  
Symon, Gail, \$50 Best Figure  
Bates, Kenneth, \$50 Members Prize  
Radwany, Emery, Whitney Art Supplies Prize  
De Carlo, Charles, Whitney Art Supplies Prize  
Goitein, Olga, sculp. hon. mention  
Gute, Herbert, w. c. hon. mention  
Broudy, Miriam, oil hon. mention  
Ray, Ruth, temp. hon. mention  
Takal, Peter, print hon. mention

### Rochester-Finger Lakes Exhibition, New York

\*Gedeohn, Paul James, oil, Art Patrons Award  
Hartell, John, oil, \$100 Forman Co. Prize  
Altman, Harold, oil, \$50 Barnard, Porter, Remington & Fowler Prize  
Garver, Walter, oil, \$50 Dennis Prize

Krause, Erik Hans, w.c., \$50 Projansky Prize  
Avery, Ralph, oil, hon. mention  
Meyer, Fred, tempera, \$50 Clark Memorial Prize  
Hawver, Richard, crayon, hon. mention  
Boyt, Whitney F., oil, \$50 Herdle Memorial Prize

Spector, Julius, oil, hon. mention  
Hackman, William O., stained glass, \$25 Pike Prize  
Feuerherm, Kurt T., oil, \$50 Rochester Society of Architects Prize  
Ehrich, William E., sculp., \$50 Sullivan Company Prize  
Silberstein, George, sculp., hon. mention  
Conningham, Jane B., ceramic, \$30 Ailing Prize  
Randall, Theodore, ceramic, \$20 Ailing Prize  
Gernhard, Henry K., ceramic, \$40 Ehrich Prize  
Gogorza, Julia De, drwg., \$25 Benjamin Prize  
Havens, James D., drwg., hon. mention  
Dargis, Alfonsas, print, \$25 Benjamin Prize

### Sarasota Art Association 3rd Annual Experimental Show, Fla.

Cartledge, Jack, gold medal  
Wing, John, silver medal  
Deo, Marjoree, bronze medal  
Dillard, Sallie Boyd, 1st hon. mention  
Protas, Helen Frank, 2nd hon. mention  
Axe, Judy Shepherd, 3rd hon. mention  
Miller, Alan, 4th hon. mention

### Woodmere Art Gallery 13th Annual, Philadelphia, Pa.

Wolpert, Elizabeth Davis, oil \$100 Smith Prize  
Remely, Paul F., sculp., \$50 Smith Prize  
Lear, John, oil hon. mention  
Martino, Giovanni, oil hon. mention  
Rapp, Lois, oil hon. mention  
Swallow, W. W., sculp. hon. mention

## JOBS IN ART

[Replies to the advertisements below, unless otherwise requested, should be addressed to the box number specified, c/o ART DIGEST, 116 East 59th Street, New York 22, N. Y. Rates: 20c per word (\$3 minimum) payable in advance. Deadline: seven days before date of issue.]

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**Deerfield, Massachusetts**  
PIONEER VALLEY ART ASSOCIATION 2ND ANNUAL JURY SHOW. Sept. 3-20. Deerfield Academy. Media: all painting. Jury. Prizes. Write Mrs. Mary Sloane, R.F.D., Bernardston.

**Milwaukee, Wisconsin**  
OPEN STUDIO FIRST SELF-JURIED ART EXHIBITION. June 13-July 4. Participating artists required to do jury duty. Media: oil, encaustic, pastel, watercolor, collage, and sculpture. Entry fee \$1. Merit awards. Entries due June 6. Write Fred Berman, 2803 East Bellevue.

**Newport, Rhode Island**  
ART ASSOCIATION OF NEWPORT 42ND ANNUAL. July 1-26. Media: oil, watercolor, pastel, drawing, print and small sculpture. Entry fee \$2 to non-members. Jury. Entry blanks due June 1. Write The Art Association of Newport, 76 Bellevue Avenue.

**Ogunquit, Maine**  
OGUNQUIT ART CENTER 33RD NATIONAL PAINTING EXHIBITION. July 2-Sept. 7. Media: oil, watercolor and tempera. Prize jury.

Prizes. Entry blanks due June 15. Entries due June 17. Write Ogunquit Art Center.

**Providence, Rhode Island**  
PROVIDENCE ART CLUB SUMMER EXHIBITION. June 23-Sept. 20. Media: oil, watercolor and gouache. Jury. Prizes. Entry cards and entries due June 20. Write Providence Art Club, 11 Thomas Street.

**St. Paul, Minnesota**  
FIBER, CLAY AND METAL COMPETITION FOR AMERICAN CRAFTSMEN. Nov. 12-24. St. Paul Gallery and School of Art and the Junior League. Media: ceramic, metal, jewelry, weaving, decorated textile, wood and enamel. Prizes: \$1,000. Entries due Oct. 15. Write St. Paul Gallery and School of Art, 476 Summit Avenue.

**Youngstown, Ohio**  
BUTLER ART INSTITUTE 18TH ANNUAL MID-YEAR SHOW. July 4—Labor Day, 1953. Media: oil and watercolor. Entry fee \$2; crate fee \$2. Jury. Prizes: \$5,000. Entry blanks and entries due June 7. Write Butler Art Institute, 524 Wick Avenue.

### REGIONAL

**Athens, Ohio**  
OHIO VALLEY 11TH ANNUAL OIL AND WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery. Open to residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania and Kentucky. Media: oil and watercolor. Jury. Entry fee \$2.50. Prizes. Entry blanks due June 1.

Entries due June 10. Write Dean Earl C. Seigfried, College of Fine Arts, Ohio University.

**Baton Rouge, Louisiana**  
LOUISIANA ART COMMISSION'S 12TH ANNUAL LOUISIANA ART EXHIBITION. Sept. 13-Oct. 11. Old State Capitol. Open to artists living in Louisiana at time of exhibition. Media: painting, graphic, sculpture and ceramic. Jury. Prizes. Entry blanks and entries due Sept. 5. Write Jay R. Broussard, Louisiana Art Commission, Old State Capitol.

**Belleville, New Jersey**  
ESSEX COUNTY 2ND ANNUAL OUTDOOR EXHIBITION. June 6 & 7. Christ Episcopal Church. Open to all Essex County artists. Media: oil and watercolor. Entry fee \$1 per picture. Entries due May 31. Write Marye Cooper, 413 Cortlandt Street.

**Buckhannon, West Virginia**  
WEST VIRGINIA STRAWBERRY FESTIVAL 3RD ANNUAL ART EXHIBITION. June 4-7. Fire Station Auditorium. Open to present and former residents of West Virginia. Media: oil and watercolor. Jury. Prizes. Entries due May 28. Write Prof. Fred L. Messersmith, head, art department, West Virginia Wesleyan College.

**Canton, Ohio**  
CANTON ART INSTITUTE 6TH ANNUAL FALL SHOW. Sept. 13-Oct. 4. Open to present and former residents of Stark and adjoining counties. Media: oil, watercolor and sculpture. Entry fee \$1. Jury. Prizes. Entry blanks and entries due Aug. 28. Write Patricia Marshall, 1717 Market Avenue North.

**Cloudcroft, New Mexico**  
SOUTHWEST ART EXHIBIT. July and August. Media: oil paintings ("original, sane and saleable.") Entry fee \$3. Write director, Cloudcroft Art Colony.

**Kansas City, Missouri**  
MID-AMERICA ARTISTS 4TH ANNUAL EXHIBITION. Oct. 26-Nov. 14. William Rockhill Nelson Art Gallery. Open to artists of Kansas, Missouri, Oklahoma, Arkansas, Nebraska, and Iowa. Media: painting, sculpture, and graphic art. Prizes: \$1,000. Jury. Entry blanks. Entries due Oct. 3. Write Mid-America Artists Association, 4415 Warwick Blvd.

**Pittsburgh, Pennsylvania**  
EVERYMAN'S ART SHOW FOR AMATEURS 6TH ANNUAL EXHIBITION. June 6-July 5. Open to amateurs within the area of circulation of the Pittsburgh Sun-Telegraph (co-sponsor). Media: oil, watercolor and pastel. Jury. Prizes. Entry fee \$2. Entry blanks due May 26. Entries due May 29. Write Pittsburgh Arts and Crafts Center, Fifth and Shady Avenues.

**Sacramento, California**  
NORTHERN CALIFORNIA 6TH ANNUAL GRAPHIC & DECORATIVE ARTS EXHIBITION. July 1-31. Open to artists of Sacramento and San Joaquin Counties and the Mother Lode area. Media: print, drawing, pottery, weaving, small sculpture and metal. Jury. Prizes. Entries due June 19. Write Alicia Hook, California State Library Prints Room.

**Sarasota, Florida**  
SARASOTA ART ASSOCIATION 1st ANNUAL ALL-FLORIDA SHOW. June 28-July 26. Open to Florida artists. All media. Entry fee \$2; handling fee \$2. Jury. Prizes: \$800. Entries due May 30. Write Jack Siler, Sarasota Art Association, North Broadway.

**Sioux City, Iowa**  
IOWA 9TH ANNUAL WATERCOLOR SHOW. Sioux City Woman's Club. Open to Iowa residents. Media: painting. Entries due Oct. 15. Write Sioux City Art Center, 613 Pierce Street.

**SCHOLARSHIPS**  
CUMMINGTON, MASSACHUSETTS. SCHOOL OF THE ARTS FELLOWSHIPS. A few scholarships are available for painters, musicians and writers for the 1953 session, July 6 to August 16. Write Theodoros Stamos, 80 West 82nd Street, New York, N. Y.

**I.U.P.N. INSIGNIA DESIGN AWARD:**  
The International Union for the Protection of Nature offers \$250 for an insignia to serve on its letterhead. Open to international artists. Design from 4 to 6 inches square, drawn in India ink, should be submitted by August 15. Write Commission on Public Information. IUPN, 1214 16th Street, N. W., Washington 6, D. C.

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## Summer School Directory

A sampling of summer art schools, listed alphabetically by city, with comments on courses, facilities and faculty. Also, suggestions for summer study outside of the U. S. For further guidance, see adjacent columns on this and the following page. Other schools will be listed next issue.

### Black Mountain, North Carolina

BLACK MOUNTAIN COLLEGE SUMMER INSTITUTE IN THE ARTS. June 22-Aug. 29. Courses in painting, ceramics, dance, music and theater. Art instructors: Esteban Vicente and Joseph Flore. Resident potters: David Weinrib and Karen Karnes. Write Registrar, Black Mountain College.

### Bloomfield Hills, Michigan

CRANBROOK ACADEMY SUMMER SESSION. June 22-Aug. 1. Courses in architectural design, ceramics, design, drawing, painting, metalsmithing, sculpture, weaving and textiles, and a survey of modern art. Instructors include Robert Snyder, Marietta Hipple, Theodore Luderowski, Wallace Mitchell, Richard Thomas, Gabriel Kohn, Azalea Thorpe and Sue Snyder. Facilities include tennis courts, swimming pool. Write Registrar, Cranbrook Academy of Art.

### Buffalo, New York

UNIVERSITY OF BUFFALO SUMMER SESSION. June 29-Aug. 8; Aug. 10-Sept. 19. Courses in crafts, watercolor, design, graphic arts and historical methods of painting. Write University of Buffalo.

### Cincinnati, Ohio

ART ACADEMY OF CINCINNATI SUMMER SESSION. June 15-Aug. 7. Courses in life drawing, landscape, painting, design and special problems. Instructors: Arthur Helwig, Robert C. Smith, Paul Chidlaw and Reginald Grooms. Applications due May 29. Write Registrar, Art Academy of Cincinnati.

### Colorado Springs, Colorado

COLORADO SPRINGS FINE ARTS CENTER SUMMER SESSION. June 15-Aug. 7. Courses in design, painting, life drawing, graphic arts and art history. Instructors: John Anderson, Carol J. Felsted, Ludwig Sander, Vaclav Vytlačil and Emerson Woolfer. Activities include tours and painting trips. Write Florence G. Quirk, Colorado Springs Fine Arts Center.

### Leland, Michigan

LEELANAU SUMMER ART SCHOOL. Michigan State College, June 23-July 31. Courses in painting conducted by Erling Brauner. Activities: golfing, tennis, swimming, boating. Write Art Department, Michigan State College, East Lansing.

### Liberty, Maine

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS. June 29-Sept. 5. Courses in blockprinting, pottery, weaving, and woodworking. Instructors include Francis and Priscilla Merritt, William and Estelle Shevis and Edgar Sherman Sewell. Activities: round table discussions, lectures, swimming, dancing, field trips. Write Haystack Mountain School of Crafts.

### New York, New York

NEW SCHOOL FOR SOCIAL RESEARCH SUMMER ART WORKSHOPS. June 1-Aug. 3. Courses in drawing, painting, woodcut and sculpture. Instructors: Camillo Egas, Antonio Frasconi and Seymour Lipton. Write Camillo Egas, New School for Social Research, 66 West 12th Street.

ART STUDENTS LEAGUE SUMMER SESSIONS IN NEW YORK CITY AND WOODSTOCK. New York session: June 1-Aug. 28. Woodstock session: July 6-Aug. 28. Courses in drawing, paint-

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## ART STUDENTS LEAGUE OF N. Y.

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New York City, June 1 - August 28

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kes, Edward Millman, Frank J. Reilly.

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man, Frank J. Reilly, among others. New York  
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berg, Dagmar Freuchen, among others. Write Art  
Students League, 245 West 57th Street.

### Ogunquit, Maine

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TURE. July 6-Aug. 28. Courses in painting, draw-  
ing, sculpture and sketching. Instructors: Robert  
Laurent, John Laurent, Richard Lahey, among  
others. Activities: picnics, swimming, tennis, sum-  
mer theater. Write Ogunquit School of Painting  
and Sculpture.

### Provincetown, Massachusetts

PROVINCETOWN SCHOOL OF PAINTING. June  
16-Sept. 8. Courses for amateurs and professionals  
in painting and life drawing. Instructor: Irving  
Marantz. Write Provincetown School of Painting,  
2 West 13th Street, New York, N. Y., to June  
10. After: 516 Commercial Street, Provincetown.

MORRIS DAVIDSON SCHOOL OF MODERN  
PAINTING. Courses in painting. Write to Morris  
Davidson School of Modern Painting.

### Saugatuck, Michigan

SAUGATUCK SUMMER SCHOOL. June 29-Aug.  
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structors include Dan Lutz, Pietro Lazzari, Rob-  
ert Von Neumann, Emily Parks, Theodor Kraynik,  
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tions, exhibitions, boating, swimming, concerts.  
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CATHOLIC UNIVERSITY OF AMERICA SUM-  
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Sister Augusta Zimmer, S. C., and Sister Mary  
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The Catholic University of America.

### FOREIGN

#### Europe

COLUMBIA UNIVERSITY ART WORKSHOP  
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York, New York.

POSITANO ART SCHOOL, SALERNO PENIN-  
SULA, ITALY. June 1-Aug. 31. Director, Ran-  
dall Morgan; associate director, Merwyn Eaton.  
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Street, New York 10, New York.

#### Canada

BANFF SCHOOL OF FINE ARTS. June 22-Aug.  
15. University of Alberta. Courses in theater,  
ballet, painting, music, crafts, writing. Art in-  
structors include: J. W. G. Macdonald, H. G.  
Glyde. Activities: excursions, boating, swimming,  
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# CALENDAR OF EXHIBITIONS

**AKRON, OHIO**  
Institute To June 7: Akron Ann'l.

**ALBANY, N. Y.**  
Institute To June 7: 18th Regional.

**ANDOVER, MASS.**  
Anderson Gallery To June 15: Maud & Patrick Morgan.

**ATHENS, GA.**  
Museum May: Charles Cagle.

**BALTIMORE, MD.**  
Museum To June 21: Toulouse-Lautrec; May 17-June 14: A. Yunkers; To Aug. 15: Italy at Work.

Walters Gallery To June 21: Life of the Romans.

**BIRMINGHAM, ALA.**  
Museum To May 30: Amer. Cont.; Saints in Gothic Art.

**BOSTON, MASS.**  
Brown To May 30: C. Metcalf.  
Childs May: Amer. & Europ. Art.  
Copley To May 22: H. Gage; May 25-June 5: J. Peterson.  
Doll & Richards To May 30: I-Fa Wei.

Institute To June 6: Sironi; Marini.  
Mirski May: Amer. Folk Art.  
Shore Studio May: Group.  
Vose May 18-June 6: A.K.D. Healy.

**CAMBRIDGE, MASS.**  
Mass. Institute of Tech. To June 15: Finnish Ptg., Sculpt.

**CHARLOTTE, N. C.**  
Mint Museum May: Da Vinci Inventions.

**CHATTANOOGA, TENN.**  
Art Assoc. To May 31: Roy & Lorna Craven.

**CHICAGO, ILL.**  
Arts Club May 22-June 14: J. De Botton.  
Chicago Galleries May: Brandler.  
Franklin May: Amer. Pts.  
Institute To May 31: German Prints; May 22-June 26: Tseng Yu-Ho; To May 24: B. Reder.  
Holmes To May 28: Ptg. Group.  
Lawson To May 23: African Sculpt.  
Marshall Field May: L. Schwartz.  
Mobilia.  
Nelson To June 15: S. Livingston.  
Newman Brown To May 29: E. Weiner.  
Oehlschlaeger To May 30: 5 Painters.

**CLEVELAND, OHIO**  
Museum To June 14: May Show.

**COLORADO SPRINGS, COLO.**  
Arts Center To May 26: Vallauris Artists; To June 2: Design in Industry; May 18-June 28: Utah Artists.

**COLUMBUS, OHIO**  
Gallery To May 31: Columbus Annual.

**DALLAS, TEX.**  
McLean May: Umlauf.  
Museum To May 31: Dallas Ann'l.

**DAYTON, OHIO**  
Institute May: Ohio Wools.

**DES MOINES, IOWA**  
Art Center To May 28: A. Smeltzer; M. Nuhn.

**DETROIT, MICH**  
Institute To May 25: Orozco Memorial.

**EASTON, PA.**  
Lafayette To May 26: F. K. Detweiler.

**GREEN BAY, WISC.**  
Neville Museum To May 31: Art Colony Annual.

**HARTFORD, CONN.**  
Athenaeum To May 31: Hartford Women Pts.; To June 7: Pioneers.

**INDIANAPOLIS, IND.**  
John Herron Inst. To May 31: Indiana Ann'l; To June 14: Ceramic Biennial.

**KANSAS CITY, MO.**  
W. R. Nelson Gallery To May 31: L. Kester; A. H. Maurer; To June 7: Cuban Pts.

**LONG BEACH, CAL.**  
Art Center To May 28: German Prints; Art Assoc. Ann'l.

**LOS ANGELES, CAL.**  
Art Assoc. To June 3: Landscapes.  
Hatfield May: Cont. Art.  
Heilborn To May 31: Kiechle; Pillin.  
Museum To June 1: Toulouse-Lautrec Prints.  
Viveveno May: Fr. & Amer.

**LOUISVILLE, KY.**  
Speed Museum To June 7: D. Cornwall; To May 24: Whitney Ann'l Selections.

**MANCHESTER, N. H.**  
Currier Gallery To May 30: Kollwitz; Rock Pool Group; May 23-June 13: Paul Klee.

**MEMPHIS, TENN.**  
Brooks Memor. Gallery To May 26: "Design From Britain."

**MINNEAPOLIS, MINN.**  
Institute To May 31: Karolik Coll.; To July 5: Fr. & Amer. Monotypes.  
Walker To May 24: B. Nicholson;  
To June 30: Classic Tradition in Cont. Art.

**NEWARK, N. J.**  
Museum May: 18th-20th C. Amer. & Europ. Pts.

**NEW LONDON, CONN.**  
L. Allyn Museum To May 25: Grandma Moses.

**NEW ORLEANS, LA.**  
Delgado Museum May: M. Allen; K. Chay; Tulane Students.

**PASADENA, CAL.**  
Institute To June 7: Pasadena Ann'l; From May 20: R. Kuntz.

**PHILADELPHIA, PA.**  
Academy May 21-June 2: Cresson & Other Student Competitions.  
Alliance To May 31: Danner; Combs; Higgins; Bookbinder.  
Coleman May: Fr. Pts.  
De Bruux To May 22: J. Dries; From May 26: J. de Botton.  
Donovan To May 30: Brodhead.  
Dubin To June 10: Group.  
Hendler To May 29: H. Kappel.  
Lush May 18-June 6: Doris K. Weidner.

Museum To May 31: Goya & Picasso Prints; May 23-Aug: Geesey Coll. Pa. Dutch Art.  
Schurz Foundation May: Mod. German Pts., Prints.  
Woodmere To May 24: Oil & Sculpt.

**PITTSBURGH, PA.**  
Arts Center May 22-31: Mallek Coll. Polish Masters.  
Carnegie To May 29: Nat'l High School Art.

**PITTSFIELD, MASS.**  
Berkshire Museum To May 30: H. Gunn; C. Kallischer.

**PORTLAND, ORE.**  
Museum May 21-June 21: Museum Art School; To June 14: M. Russo.

**POUGHKEEPSIE, N. Y.**  
Three Arts May: W. Jones.

**PRINCETON, N. J.**  
University Museum May: Hansegger.

**READING, PA.**  
Museum To May 31: Cont. Pts.; Phila. Plastic Club.

**RICHMOND, VA.**  
Museum To June 4: Hiroshige Prints; To June 2: Virginia Ann'l.

**ROCKLAND, ME.**  
Farworth Museum June: M. Nevelson, sculpt.; M. Bailey.

**ROCKPORT, MASS.**  
Art Assoc. To June 5: A.H. Schroder.

**ST. LOUIS, MO.**  
Museum May: Fr. Posters; To June 30: Cont. Ptg., Sculpt.

**SAN DIEGO, CAL.**  
Gallery May: M. Hartley; Craftsmen.

**SAN FRANCISCO, CAL.**  
De Young May: M. Pollak; From May 22: Art Assoc.  
Gump's May 20-June 23: Art For Newly-weds.  
Labaudt May: Cont. Art.  
Museum To June 7: MacIver, Pereira; To May 31: Art. Assoc. Prints.  
Rotunda To June 13: Pacific Ceramic Ann'l.

**SANTA BARBARA, CAL.**  
Museum May: Tri-Countries.

**SEATTLE, WASH.**  
Museum To June 7: Sutherland, Moore; Wool. Ann'l.

**SIoux CITY, IOWA**  
Art Center To May 30: May Ann'l.

**SUFFERN, N. Y.**  
Ramapo Gallery May: Spring Show.

**TOLEDO, OHIO**  
Museum To May 31: Toledo Ann'l.

**TORONTO, CANADA**  
Gallery To May 31: "Les Fauves"; M. Scott; L. Thomas.

**TULSA, OKLA.**  
Phillbrook May: Amer. Indian Ann'l.

**UTICA, N. Y.**  
Munson-Williams-Proctor May 17-June 21: Art School.

**WASHINGTON, D. C.**  
National Gallery To June 24: Educ. G. Robinson Coll.; To May 30: Nuremberg & the German World.  
Phillips Gallery To June 1: J. Levine; To June 30: Rowart Coll.  
Smithsonian To May 31: Miniature Pts.; To May 24: Ben-Zion.  
Whyte Gallery To June 6: R. Dempsey.

**WEST PALM BEACH, FLA.**  
Norton Gallery May: Frasconi; School Ann'l.

**WORCESTER, MASS.**  
Museum To May 31: Fr. Lithos; May 23-June 30: School Ann'l.

**YOUNGSTOWN, OHIO**  
Butler Institute To May 24: H. Cook; German Artists; College Ann'l.

## NEW YORK CITY

### MUSEUMS

Brooklyn (Eastern Pkway) To June 21: Internat'l Watercolor Biennial; Print Annual.

City of N. Y. (5th at 103) To Aug. 30: Gertrude Laurence Memorial; To Sept. 7: "Sea & City"; Fashion, 1785-1935.

Cooper Union (Cooper Sq.) To June 5: "The Prince Regent's Style."

Guggenheim (5th at 88) May: Selection, 20th C. Pts.

Jewish (5th at 92) May: Chaim Gross; L. Wolpert, Mod. Ritual Objects; To Aug. 1: "Visit to Jerusalem."

Metropolitan (5th at 82) May: Rembrandt; Met. Treasures, Dutch Influence in America; Aphrodite; To May 25: Fr. Drawings.  
Modern (11W53) To May 31: Rouault; To Sept. 7: Sculpture of 20th C.  
National Academy (1083 5th at 89) To May 31: Nat'l Assoc. of Women Artists.  
Natural History (Cent. Pk. W. at 79) To May 31: Faces of India; Hobby Show.  
N. Y. Historical Soc. (Cent. Pk. W. at 77) To July 31: "Circus Time."  
N. Y. Public Library (5th at 42) To July 30: Perry & Japan.  
N. Y. Public Library Branch (10 7th St.) To May 30: J. R. Miller, Ptg.  
Riverside (310 Riv. Drive at 103) To May 29: Creative Art Assoc.  
Whitney (10W8) To May 29: Cont. Amer. Art Annual.

### GALLERIES

A.A.A. (711 5th) To May 30: L. Kester.  
A.C.A. (63E57) To May 23: Group; May 25-June 6: G. Laine.  
A.P.I. (50E34) To June 15: 2nd Annual.  
Amer. House (32E52) To May 30: Design.  
Argent (87E50) To May 30: Georgia Armory (Lex. at 25) May 16-24: Nat'l Amateur Art.  
Artisans (32W58) To May 23: Premiere Exhibit.  
Artists (851 Lex. at 64) May 16-June 4: S. Berman.  
A.S.L. (21W57) To May 23: Student Concours.  
Babecek (38E57) To May 29: Amer. Pts.  
Barbizon Little (Lex. at 63) May: Mrs. O. Campbell.  
Barzansky (664 Mad. at 61) To June 30: "Review."  
Borgenicht (61E57) To May 30: A. Yunkers.  
Cady-Birch (21E63) To June 6: Lurcat.  
Caravan (132E65) To May 23: Oils.  
Carlebach (937 3rd) To June 15: Ivory Sculpt.  
Carstairs (11E57) May: Cont. Fr.  
Chapellier (48E57) May 26-June 9: A. Hsu.  
Circle & Square (16W58) May 18-June 5: A. Istrati.  
Contemporary Arts (10E57) May 18-June 5: F. Kawa.  
Cooper (313W53) May 22-Sept. 30: "30 Visions."  
Coronet (10E60) May: Mod. Fr.  
Creative (18E57) To June 13: Gugenheim; Fried; Aizer; Minter.  
Davis (231E60) To Sept. 7: Summer Show.  
Downtown (32E51) To May 29: 8 Younger Artists.  
Durlacher (11E57) To May 30: Maselli.  
Duven (18E79) May: Landscapes.  
Eggleston (181W57) To May 30: Maier, Anderson.  
Elkth (33W8) To May 24: Gotham Pts.; May 25-June 7: Wools.  
Feigl (601 Mad. at 58) To May 23: Fytlicil.  
Ferargil (63E57) To May 25: Helen Beatty Clarke.  
Fine Arts Assoc. (41E57) To May 31: Fr. Pts.  
Fried (6E65) May: Vantongerloo; May-June: M. Loew.  
Friedman (20E49) May: Erdoes.  
Galerie Moderne (49W53) To May 30: Young Fr. & Amer.  
Galerie St. Etienne (46W57) To June 30: Kokoschka; Schiele; Corinth.  
Ganso (125E57) May 18-June 6: "Progress in Art."  
Grand Central (15 Vand.) To May 23: Art Directors Ann'l; May 19-June 2: J. Bouman; May 27-June 13: Bermuda Art Assoc.  
Grand Central Mod. (130E56) To 23: Art Directors Ann'l; May 20-June 13: N. Galantiere.  
Hacker (24W58) May 19-July 4: Amer. Abstract Artists.  
Hansa (70E12) May 18-June 4: A. Singer.  
Hartert (22E58) May: Amer. Pts.  
Heller (108E57) May: Group.

Hewitt (18E69) To May 23: W. Harris.  
Hugo (26E55) May 18-June 6: R. Broca.  
Iolas (46E57) To May 30: Matta; Italian Book & Craft (25E54) From May 15: "Unreadable Books."  
Jackson (22E66) To May 28: Carnegie, 1952 Selections.  
Jacobi (46W52) To June 15: Gallery Artists.  
Janis (15E57) To Sept.: Closed.  
Jewish Art Center (25E78) To Sept.: Spring Annual.  
Judson Memor. Church (55 Wash. Sq. S.) To June 7: Religious Graphics.  
Kaufmann (YMHA Lex. at 92) May 15-30: Y Art Students.  
Kennedy (785 5th) May: Hsien-Chi Tseng; "This England."  
Knoodler (14E57) To May 23: 18th C. English Pts.  
Kootz (600 Mad. at 58) To May 23: H. Hofmann; May 26-June 12: Synagogue Art.  
Kottler (33W58) To May 30: Group.  
Kraushaar (32E57) May 18-June 30: Cont. Amer. Pts.  
Layton (197 Bleeker) May: Group.  
Levitt (35E49) May: Group.  
Lucas (36W47) May: Prints, Maps.  
Matisse (41E57) To June 30: Fr. Mod. Pts.  
Midtown (17E57) To May 23: C. Belle.  
Milch (55E57) To May 29: A. Schuedler Group; R. Whorf.  
Nat'l Arts (15 Gram. Pk.) To May 24: Members Oils; May 26-Sept. 8: Summer Group.  
New Age (138W15) Group, 1-5 p.m.  
New Art Circle (41E57) May: Group.  
New (63W44) May: Group.  
Newhouse (15E57) May: Old Masters.  
New School (66E12) To June 3: Students.  
Parsons (15E57) To May 30: Boris Margo.  
Passedoit (121E57) May 18-June 6: N. Pousette-Dart.  
Pen & Brush (16E10) To Sept. 1: Watercolors.  
Peridot (6E12) To May 23: Leonard.  
Perle (32E58) May 19-July 3: Season in Review.  
Portraits (138E57) May: Cont. Portraits.  
Rehn (683 5th) To June 30: Spring Show.  
Roerich Acad. (319W107) May: Group.  
Roko (51 Grnwh) To May 21: K. Belay.  
Rosenberg (16E57) May: Fr. & Amer.  
Saidenberg (10E77) To May 31: 4 Americans.  
Salmagundi (47 5th) To May 25: Nat'l Sculpt. Soc.  
Salpeter (42E57) To May 30: H. Crowley.  
Schnefer, B. (32E57) May 18-June 13: S. Fuller.  
Sculpture Center (167E69) To May 22: Martin, Di Spirito; To May 23-June 30: Spring Exhibition.  
Segy (708 Lex. at 57) May: Congo.  
Seligmann (5E57) To May 23: C. Kermes.  
Serigraph (38W57) To May 25: G. Bull-Teiman.  
Stable (924 7th at 58) To May 23: Biala; May 25-June 20: Pts. & Printmakers.  
Tanager (90E10) To May 28: Lois Dodd; A. Katz.  
The Contemporaries (959 Mad. at 75) To May 25: D. Pierce; May 26-June: R. Florsheim.  
Tibor De Nagy (206E53) To June 13: D. Ripley; Group.  
Touraine (929 Mad. at 74) May: Group.  
Truman (33E29) To May 30: Print Arcards.  
Valentin (32E57) To May 23: K. Roesch; May 26-June 13: Group.  
Van Diemen-Lilienfeld (21E57) May: Mod. Fr.  
Village Center (44W11) May 18-June 5: R. Tabuada; M. Layton.  
Viviano (42E57) To July 25: Cont. Amer. & Ital. Pts.  
Walker (117E57) May: Fr. & Amer.  
Wellons (70E56) To Sept.: Closed.  
Weyhe (794 Lex. at 61) To May 26: El Yacoubi; To June 3: Levitan.  
Wildenstein (19E64) To May 30: "Springtime in Ptg."  
Wilding (24E67) To May 30: H. Stevenson.  
Willard (23W56) To May 30: O'Hanlon.  
Wittenborn (38E57) May 18-June 6: R. Pousette-Dart.





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